NEW YORK CLIPPER

THE OLDEST AMERICAN SPORTING AND THEATRICAL JOURNAL.

FRANK QUEEN, Editor and Proprietor. | NEW YORK, SATURDAY, NOVEMBER 22, 1873. | VOLUME XXI.—No. 34. Price Ten Cents.

ODIN.

A NORTHLAND LOVE LAY.

WRITTEN FOR THE NEW YORK CLIPPER,
BY CLAUDE DE HAVEN.

High on a cliff stood a castle of old,
Guarded by warriors in glitter and gold,
With polished carbines, I've often been told,
And sabres that none dare to cross.
With martial-like tread o'er the moat did they pass,
Reflecting their sheen in the water-like glass,
Brave men and stout hearts, but alas!
Their deeds were as gold in the dross.

The king was dissatisfied—felt ill at his ease,
Although the old soldier attempted to please,
And for years had approached him upon bended knees;
But the monarch *must* have younger men.
So he summoned them all round his throne at mid-day,
And enquired of the play where his sceptre would sway,
And asked for the man, the first one to say
He could guard as it ever had been.

"He who fights for the realm the jewel shall wear,
The laurel and corone twined in his hair.
Come, speak up, my men! Is there no one who dare
To fight for the king on his throne?
Would you see the dynasty crumble away
Step by step, foot by foot, day by day?
Is there no one that's able the sceptre to sway?
If not, *I* will guard it alone!

"You stand like dumb sticks arrayed in a line;
Why do you hesitate, asking more time?
Do you fear that the Legion of Honor 'll not shine
With virtue on the right breast?
He who leads you to glory my daughter shall win—
My title, dominion, and all that's within,
And all of my subjects shall hail you as king.
Will there no one step out from the rest!"

A silence ensued. He glanced at them all;
His eager eye rested upon the out wall,
Where steadily paced a sentinel tall,
Who heard what the king had to say;
And, approaching the throne, he said: "I will try
To protect you; for your daughter *I'd die.*"
Then, drawing his sabre, with blood in his eye,
He commanded the troops all that day.

At ten the next morn he thought to go back
For a change of clean clothes that were in his grip-sack
(This youth was a masher, and no style did he lack);
But some of the gang had faked them away.
Then he sought for his bride, who was charming and fair,
But all that he found was a lock of false hair,
And a small rumpled note that lay on the stair,
Which said: "She *is* out with a guy before day."

THE TURN OF A CARD.

A STORY OF THE CRESCENT CITY.

WRITTEN FOR THE NEW YORK CLIPPER,
BY VANDYKE BROWN.

CHAPTER X.

WHICH TELLS OF SOME STARTLING DISCOVERIES.

While Barbara, in the kitchen, told the wondering blacks of their master's grief and anger at the news of Florence's mysterious disappearance, he, the master, paced up and down the study, with clenched hands and flashing eye. What thoughts came crowding into his mind, as he recalled the events of the last few weeks, no tongue can tell: but the ashen face, the compressed lips, the quick, nervous step, gave token of the passion which was surging within his breast. A man quick of temper, easily excited, and when excited controlled by anger rather than reason, it was no matter of surprise that, beneath the terrible blow which had now befallen him, he should become almost frantic with rage. His mind reverted to all the minutest incidents connected with Kendall's visit—his introduction on the boat, his professions of friendship, his acceptance of the hospitality offered, his agreeable manner, his apparent sincerity in all that he said or did. And then his brain reeled at the thought of this man, holding the sacred relationship of guest—this man, the son of a life-long friend, becoming a treacherous, scheming, heartless villain. Had it been his own son, he could not have been more staggered by the blow. It roused all the slumbering passion of his nature; it sent the blood coursing wildly through his veins; it filled mind and heart and soul with anger ungovernable. He cursed himself in an earnestness too terrible to be profane. And in one of these paroxysms of rage, he threw himself into the chair by the table, whereon still lay the note that Dick had left at his departure.

The eye of Mr. Tucker, staring vacantly at the package of unopened letters, caught sight of the familiar handwriting. As a miner might clutch at a nugget of the yellow ore, he clutched at this envelope. Trembling, he broke the seal. His fixed gaze rivetted itself upon the page, and slowly he read the words there written. When he had finished, the anger of a moment before had died within his breast. Grief, more terrible than rage, took possession of the man. Florence—his beautiful, beloved Florence—had left her home of luxury, gone forth from his loving kindness and protecting care, with only these few words—cold, heartless words—to solace his bleeding heart. Before all the world he bore the suspense of mystery, the utter ignorance of her purpose, or the wild paroxysms of rage, than this, the bitter truth. What feeling, other than grief, intense and terrible grief, could enter into the heart of the father, yearning over his cherished child! As once, thousands of years ago, a great king, in sackcloth and ashes, grieved over him whose life had been the blessing yet the curse of his existence—whose tearful eyes saw only Good in the cold, set face, so wont to Evil.

The day faded into twilight, the twilight deepened into darkness, and still the father of Florence sat with bowed head, and stricken heart, alone with his great sorrow. No one of the slaves dared enter the room, unsummoned; and when Bella opened the door upon Mayo, it was with fear and trembling that she conducted him to her master's presence.

For many moments after he had finished reading the cruel words, Frederic Mayo stood as one in a dream, not clearly comprehending his own identity —not able to associate ideas with surrounding circumstances. He was not in New Orleans—not in the house of Florence. He was in his studio on West Tenth street. The room, the furniture, before him, would clear presently; that figure of a man before him, whose face he could not recognize, would vanish; the unfamiliar objects which he saw dimly—the pattern of the paper on the wall, the figures in the carpet beneath his feet—these things would fade, soon, into nothingness. And the terrible something, which seemed bearing down upon his brain—that, too, would leave him when he should awaken from the dream. Ah! well had it been but a dream—but the visions of sleep—that the morning's light would dispel!

There came an end to this trance. After a little time, consciousness returned to the benumbed mind. Every faculty suddenly grew keen and alive to the present. The reaction brought a fully realizing sense of the terrible truth. It was then that Mayo sank into a chair, with a groan of anguish wrung from his very heart. And looking into each other's faces, the two men sat motionless as death.

The artist was the first to break the silence of the room. In a voice trembling with emotion, he said:

"When did you receive this note?"

"To-day. I returned from Baton Rouge, after a week's absence, and found it awaiting me. It had been there since Monday!"

"Since Monday! Then she has been gone four days!"

"Four days!" repeated Mr. Tucker, vacantly.

The silence reigned once more unbroken. After a time, Mayo again spoke. His voice was calmer than before.

"Have you any clue of her whereabouts?"

Not the slightest. What little is known, Barbara has told me; but it throws no light on the matter. I know nothing *where* she has gone—*why* she has gone! I only know that she *has* gone!" And these words told all the agony that words can tell!

Later in the evening, Mr. Tucker recounted to Mayo the few particulars which the housekeeper had furnished; and meagre as they were, the artist drank in every word with breathless attention. When all was told, Mr. Tucker arose from his seat, and, taking the young man's hand in his own, said:

"Frederic! a righteous Heaven has brought sorrow upon you and me, greater than it falls to the lot of many to bear. Your heart is breaking beneath the burden. But let us remember that the hand which stricketh is the hand also which raiseth up. God is merciful; in this hour of darkness, we can look to Him only for support!"

There was the eloquence of grief in the voice which uttered these words; and Mayo, who listened, felt his heart drawn toward the speaker in the close bond of mutual sorrow. Then the two men, seeking to hide from each other their terrible anguish, separated for the night. Barbara conducted the artist to his room; and she gazed with wonder and pity at the face of the man, on whom had fallen the black shadow of appalling sorrow.

He threw himself into a chair by the side of the bed, unmindful of the hours as they passed, lost in meditation deep. And thus he sat, pale and motionless, through all the night long. His thoughts shaped themselves in no continuous course; they turned upon a thousand things, but came back always to the terrible present—the bitter, galling present. It was not till the eastern sky began to lighten, that the artist threw himself upon the bed; and then sleep, which withholds not its soothing balm even from eyelids heavy with grief, came and shed about him its sweet oblivion.

When he awoke, it was with calmer mind and clearer brain. Making a hasty toilet, he descended to the study, where Mr. Tucker was awaiting him. They went through the form of breakfasting, but with so little relish that Dinah's heart was grieved over the untouched cakes and steaming coffee.

"Some ding de matter wid Massa Mayo's stomick," she soliloquised, clearing the table. "I reckon he won't get nuffin better 'an dem cakes in dese regions."

But the matter lay deeper than the stomach.

In the presence of a great sorrow, the minor cares and vexations of life fade wholly away. If they occur to the mind at all, it is with a feeling half of wonderment that such trivial things could ever have caused dissatisfaction or annoyance. The penumbra loses itself in the deeper shadow overspreading it. It was thus in the case of Frederic Mayo. The blow that had fallen so crushingly and unexpectedly drove from his mind the remembrance of Kendall's letter, and the unsolved riddle of that gentleman's dual existence. The fact that this lucky question had been one of the incentives which induced him to visit New Orleans a month earlier than he had anticipated, passed wholly from his thoughts, and it did not recur again until half the morning was gone. Then, when it did recur, it burst upon him suddenly like some startling revelation.

"Mr. Tucker," said he, "I received a letter from Florence just before my departure from New York, in which she mentioned, for the first time, the presence of Robert Kendall in New Orleans. At that same time I received a letter from Kendall himself—with whom I am acquainted—written in San Francisco, ten days before that of Florence's. There was nothing about leaving California in Kendall's letter; and even if he *had* left, immediately on writing, you see at once it would have been impossible for him to have met you at St. Louis, as Florence informed me he did. This is very strange; and I thought so at the time. Indeed, it was one of the things that induced me to make my visit sooner than I had intended. Yet it all fled from mind at the announcement of Florence's disappearance. It comes to me now, though, in a new and startling light. The man who has stolen Florence away—and I tell you, Mr. Tucker, despite the cruel letter that you have received, Florence never left her home willingly —*the man, I say, that has robbed you of your daughter and me of my promised bride*, IS NOT ROBERT KENDALL AT ALL!"

The artist had begun speaking in a calm and quiet voice, but he became more and more excited as he continued; and, when the truth of what he was saying seemed to force itself upon his mind, he fairly rose from his seat, in the intensity of utterance. Mr. Tucker was leaning forward, breathless in attention, and drinking in every word of the astounding announcement.

In the same excited tone, Mayo continued:

"It is all clear as the day now. Florence told me that the fellow introduced himself. You couldn't, therefore, have known him. He is some scoundrel who assumed the character of Kendall, that he might the better work out his devilish plot. What sort of looking man is he, Mr. Tucker?"

"Tall, dark hair and eyes, handsome features, pale-faced, and a tongue that would deceive the Evil One himself."

"Just as I said!" exclaimed Mayo—"an imposter! Robert Kendall is a light-complexioned, blue-eyed young man—not quick of speech, but true of heart. This villain, whoever he may be, has basely deceived you, Mr. Tucker, from the first. Tell me, did you ever meet the son of your old friend before the introduction on the steamer?"

"Never!" replied Mr. Tucker. "Fool that I was to be duped by such an adventurer! And yet, how should I have known, why should I have expected to find a villain in the place of the man I took for a friend? And to think that Florence has left you and me—her home and friends—to follow such a despicable scamp! Better that she lay dead at my feet—a thousand times better!" And the bitterness of grief galled the heart of the fond father.

"But I tell you," returned Mayo, pacing the room excitedly, "Florence never took this step of her own free will. She has been forced into it! By foul means and not by fair, this man has accomplished his purpose. It is plain that he is not the person he represented himself to be; he is not Robert Kendall. It is equally plain that he must have had some powerful motive in assuming a false character, which would necessarily expose him to the danger of detection, and, of course, to disgrace—and that motive, I feel convinced, was the abduction of Florence!"

"All this I sincerely believe," answered Mr. Tucker; "but the letter written by Florence herself —that remains, a stubborn assertion of the fact that she went of her own accord. Oh! if I could only believe that she left me unwillingly—that she was forced away—it would give me courage and strength to search for her the world over! I would never rest until I had found her—until I had avenged the wrongs that she may have suffered!"

Mayo was silent for a moment, and then, stopping suddenly in his walk, he said:

"Let me see the letter once more, Mr. Tucker."

He took the paper between his hands, and studied the contents carefully. Every word that it contained was graven in his very heart—branded in his memory. As the handwriting of Florence, he had read it before; now he pored over it for another purpose. The cruel words seemed no longer to stab him to the heart Instead of a death-blow, the missive became a joyous revelation. After many moments of this close scrutiny, he laid down the paper, and said calmly:

"*That is not the handwriting of Florence. It is a forgery!*"

Like an electric shock, the truth burst upon the two men. Richard Tucker sprang from his seat, filled with the anger that had softened itself to grief; Mayo's eye lighted with the fire that sorrow had quenched!

"We will get a detective!" fairly yelled the infuriated father. "We will track the villain the world over! Florence shall be rescued from his clutches, if all I have in the world pays the price! Florence, whom I dared trust even to think false and heartless—Florence, who is true as the day! Heaven forgive me for that thought!"

And the two men who had been helpless and stricken under anguish now became active and alert when avenging wrong.

CHAPTER XI.

MR. TUB CATON, DETECTIVE.

There is a mythical personage, who sometimes puts in an appearance on the stage, very often figures in the workings of novels, invariably turns up in case of a bank robbery or mysterious murder, and who is possessed of much keen knowledge of humanity in general, and rogues in particular, that he ferrets out the most impenetrable secrets of the heart by a single glance of his searching eye. This personage is known to the world at large as a "Detective." He is supposed to be able to forge a chain of unbreakable proof against some unknown culprit, with the single link of a vest-button or a wisp of hair. A lock of hair in his hands is sufficient to unlock the most complicated plot that ever the brain of criminal devised. He is omni-present, omni-knowing, omni-hearing, omni-seeing—omnipotent. He can in half a minute's time assume any character that ever lived on earth—can talk about crops, and merchandise, and politics, art and religion, with equal facility, yet never is known to say anything, and has a way of finding out all about your affairs without divulging any of his own. He can build, on the slimmest foundation of straw, the most formidable structure of circumstantial evidence. By one glance at a man's face he can tell whether he is innocent or guilty. Indeed, his powers and his abilities are so wonderful, that it really seems strange that any one should dare to commit a crime, when this Argus-eyed individual is ready to track him out, and inevitably bring him to justice. If his existence is problematical, if it were not confined to the somewhat impracticable limits of the boards and the pages of novels, perhaps his influence would be more widely felt, and his powers more directly serviceable. But the above description has reference to a mythical being; and as mythical beings are not the ones to enter burglars from handling the "jimmie" or "cracking cribs." Your ideal detective, with his astounding knowledge of human nature—his thin face, sharp eye and oracular lips, his startling discoveries of mysterious crimes—may at some remote period have walked this planet. He may have been a contemporary of Jack Sheppard's, or an unpleasant acquaintance of Claude Duval's; but, together with those highly dressed and highly romantic highwaymen, he has long since ceased to exist.

The accomplished criminal is, in nine cases out of ten, as shrewd, as cunning, as keen, as the man whose profession it is to search him out and bring him to account. So it happens that the wonderful astuteness credited to the latter class is very often nothing more than a piece of good fortune which falls to their lot—or a piece of bad fortune which falls to the lot of the culprit.

"Tub" Caton was the last man in the world whom one would have picked out as a detective. He was a jolly-faced, rotund fellow, with the heartiest sort of a laugh, the merriest eye, and the cheeriest voice imaginable. There was such an air of good-nature about him, such a genial, whole-souled manner, that it became even a kind of pleasure to have him place the "bracelets" on your wrists. His nature was of such a sympathetic mould that he often declared "he never nabbed a poor duffer without a strong desire to let him go." But the "duffer" never exactly went!

"Tub" Caton always spoke of himself as Tub—only Tub, and nothing more. Whence the euphonious appellation had been derived, no one knew; but his fame had gone abroad, borne with a simple Tub! He was looked upon as the shrewdest and most successful detective in the Crescent City. He had won a reputation for keenness, which gave him cause for many a hearty laugh; for he had a good deal more doubt of his own ability than others had. In several instances, where Tub had been outwitted by the superior cunning of his game, he made no secret of the matter, but told the circumstances with a gusto truly surprising, when one remembered that he was the man who had been duped by the rogue's schemes. Despite his profession, and his reputation for shrewdness, Tub seemed heartily to enjoy the denial of these cases, in which "the bird," as he always designated the object of his search, had proved himself too smart to be "nabbed" by the jolly-faced officer. The secret of Tub's success might be attributed to many circumstances: but if to any one in particular, it was perhaps the fact that he never pretended to know more about a case than he really did. In other words, he never grew so sublimely egotistical as to reject the suggestions of others as necessarily worthless. For this reason he not only became a shrewd detective, but he won, in addition, the good-will and confidence of all whom he met.

To Tub Caton, detective, Mr. Tucker and Mayo made application for working out the whereabouts of Florence, and bringing to justice her abductor. On the afternoon following the artist's arrival in New Orleans, the father, the lover, and the detective were seated together in the office of the latter, engaged in earnest conversation. Mr. Tucker related the manner of his daughter's disappearance, beginning the narrative with the time of Dick's introduction on the steamer, and detailing all the particulars of that gentleman's visit up to the time of his sudden departure. He dwelt strongly on the love which Florence bore Mayo, and on the pure and confiding nature which belonged to his daughter.

"You will see at once, Mr. Caton——"

"Tub, if you please," interrupted the officer, with a merry twinkle in his blue eyes.

"You will see at once, Tub," said Mr. Tucker, in conclusion, "that this is not a case of elopement, but an abduction. The letter of which I have spoken is nothing but a forgery. Florence never penned a word of it. And the very fact that the scoundrel assumed a character not his own goes to show that he must have had this damnable scheme in his mind from the first."

"Just so," said Tub, whose assent to any assertion was invariably given in these two words.

"And there can be no possible doubt," added Mayo, "concerning his being an impostor. Aside from the fact that the real Robert Kendall is in California, and has been for the last two years, I am personally acquainted with that gentleman; and from Mr. Tucker's description of the fellow who has been assuming his name, there exists no more resemblance between the two than between you and me!"

"No; of course not," said Tub. "Now, let's see if I've got the facts all straight. You and your daughter," bowing his head toward Mr. Tucker, "were coming down on a steamer. Young man introduces himself as son of old friend; young man is good-looking—cussed if they aint all good-looking—has light and eyes, pale face, well dressed; says he is bound to New Orleans on business; accepts invitation to stay at your house during his visit; makes himself agreeable; young lady's heart is already won"—a nod of the head toward Mayo—"she esteems the stranger, but doesn't think of loving him; he becomes like one of the family; the young lady continues to write to her lover"—another nod toward Mayo—"you are suddenly called away to Baton Rouge; remain a week; on your return, find your daughter and the young man gone; been gone four days; letter in the fifth; letter in daughter's handwriting, stating that she left of her own accord; letter supposed to be a forgery; young man proved to be an impostor. That is all correct, aint it?"

"All correct," returned Mr. Tucker. "Except that I would put no supposition in the case of the letter; it is a forgery!"

"Have you got that letter with you?" inquired Tub.

"Yes—this is it," and Mr. Tucker handed the paper to the detective. The latter examined it intently for a moment, and then, producing a specimen of the young lady's handwriting was to be seen. Mayo drew one of Florence's letters from his pocket, and handed it to Tub.

"Well, I'm blowed!" exclaimed he, comparing the two papers—"I'm blowed if Tub Caton would have been sharp enough to have seen it! Been at it with my eyes open for a week; and he'd have gone on looking for the girl, and thinking she'd gone away willingly, until somebody else found it out for him—just as they have now!"

"But aren't you convinced that this is a forgery?" inquired Mayo, with a good deal of earnestness.

"Just so. I'm certain of it; couldn't see it with my eyes shut. Considerably shouldn't have seen it for some time, if you hadn't made the suggestion. It's a mighty nice job—a decidedly good job. The duffer who did that is a knowing bird! But, then, we've got his first point, and that's a big lot. Tub always says that when you've got the first point fixed, you've got a good ways."

The detective having been put in knowledge of all the particulars in the affair which were known, Mr. Tucker and Mayo rose to take leave. At the door, the former said:

"You will do all in your power, Tub, to discover the whereabouts of my daughter; I feel convinced of that. Don't spare any expense that may be necessary; all the money you need will be at your disposal. Begin work at once, and don't lose a minute's time when you have begun."

"I'll do all I can, Mr. Tucker," rejoined Tub. "I haven't any doubt that we shall 'nab' the bird at an early day. But, you see, hunting birds is a good deal like hunting alligators—you can get things all ready, have your gun loaded and cocked, and powder always dry—and when you've got that far, why, all you can do is to float along and wait for the alligator to stick up his head; you can't make him stick it up—you only wait for him to!"

"But you can get into the water where he'll be most apt to show himself," said Mayo.

"Just so," returned Tub. "That's the thing to be done. And, by the way, could you furnish me with a picture of the young lady?"

"I have a daguerreotype of Florence at the house—a very good likeness."

"Then I'll just walk along with you now and get it." And the detective passed out of the office in company with his callers.

That evening, while at the home of Mr. Tucker, Barbara was summoned to the library, and made to relate again all the circumstances attending Florence's disappearance—to which recital Tub gave undivided attention. In the meantime, the artist stepped into the parlor, where he had, during the morning, discovered the picture of the face so dear to him, and took up the case which he supposed contained the likeness he sought. With gentle touch he undid the clasp, that he might, alone, look upon the fair features of his Florence once more. But the moment his eye rested upon the likeness before him, it started back with a face colorless, as though some grim spectre had peered up from beneath the glass. And yet the countenance then pictured with such life-like fidelity was one that had never faded from the memory of the artist: *it was the face of Dick Delano!* Hurriedly returning to the library, Mayo thrust the daguerreotype into the hand of Mr. Tucker, saying, as he did so:

"Who is the original of that picture, Mr. Tucker?"

"Who?" cried the astonished Southerner, as he beheld the face. "It is the villain himself! The wretch who has stolen away Florence. In the name of Heaven, where did it come from, Mayo? How did you get it?"

"It came from the parlor table!" answered Mayo excitedly. "I was looking for Florence's picture, and found this. And he is the Robert Kendall whom your hospitality has sheltered! The heartless knave! I know him well!"

"Know him!" exclaimed Mr. Tucker in surprise.

"Know him?" echoed the cherry voice of Tub.

"Yes; know him, and to my sorrow!" returned Mayo. "He is a gambler by profession—a scoundrel by nature! He plotted my ruin once, and it was no fault of his that he did not accomplish it. He has robbed me of my love now. But he shall suffer yet for his villainy! The thought of Florence being in the power of such a man as Dick Delano!"

"So his name is Dick Delano?" said Tub, who was looking at the daguerreotype, and waiting for the storm to pass.

"Yes; Dick Delano!" answered the artist. And then he briefly narrated to his friends the story of Dick's "little game" in New York—his treachery to himself and to Kendall, and his flight from the city.

"That accounts for his assuming this character of Robert Kendall," said Tub, when the artist had finished. "Well, he is a cooney bird, but he wasn't bright in leaving this picture behind him. It will do us good service, though, and that's a good deal better than if 'twas done for him. He's a gambler, you say, Mr. Mayo?"

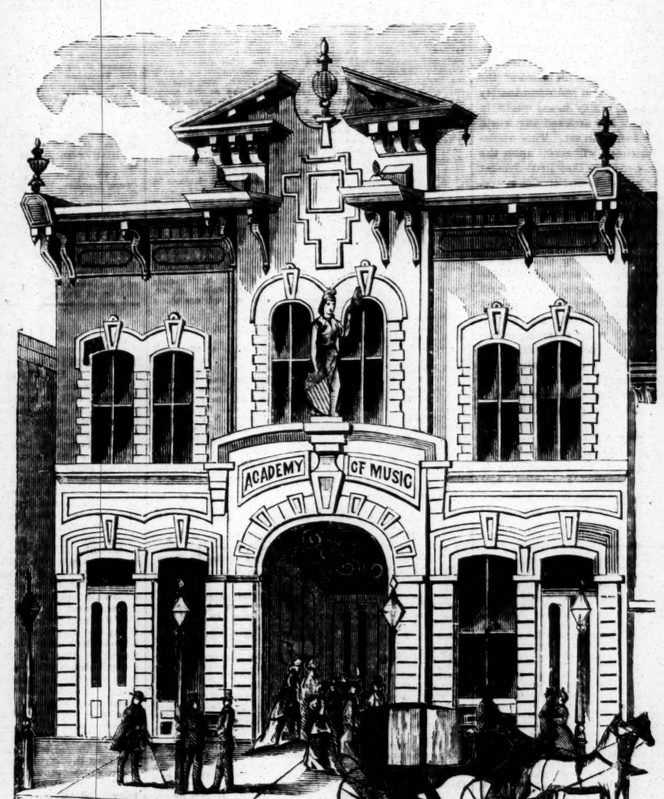
"Every inch of it!" replied the artist.

"That's good, too. Big point to know what a man's business is. Now, if you'll give me the young lady's picture, I'll leave you for the present, and report as soon as I get a trace of the bird!"

The picture of Florence was brought forth, and Tub, taking it with the remark—"We're getting along beautifully!"—bade his friends good-day, told them to "rest easy," and went whistling cheerily down the walk.

His gun was certainly loaded, and his powder dry!

TO BE CONTINUED.



THE ACADEMY OF MUSIC, WEST SIDE, CHICAGO, ILL.

The first Theatre erected after the great fire.

RUNNING IT INTO THE GROUND.

WRITTEN FOR THE NEW YORK CLIPPER,
BY "DOBBS."

We're a great and a wonderful nation,
Although it aint generally known;
Still, to Keep ourselves in our high station,
We have virtues most truly our own.
We have faults, and there's one I would mention
That with us, as a people, abound—
Should a subject engage our attention,
We run it straight into the ground.

We can't be content with half measures,
The work must be done, and *well* done;
In our business, devotions, and pleasures
We all go the whole hog or none;
But the work's *over* done—that's the trouble—
And when it's too late 'twill be found
That we've ploughed up the crop with the stubble,
And run the thing into the ground.

The divines on religion are frantic,
They give to each other no rest;
'Tis repeated both sides of the Atlantic—
Each bigot says his creed's the best,
That no other faith should be trusted,
That his belief only is sound;
And the people get sadly disgusted,
'Cause the thing is run into the ground.

And politics aint a bit better,
'Tis but a succession of broils;
Each party the others would fetter,
And yet they're "dyed in the wool" spoils;
The people are earnest and hearty
For reform, if the thing can be found—
But they're down on the person or party
That runs the thing into the ground.

LITTLE DAISY: THE GRAVEDIGGER'S STORY.

WRITTEN FOR THE NEW YORK CLIPPER,
BY FANNY HUNT.

"Three years went by, and Little Daisy was the pride of the village. Every one loved her, she was so beautiful—she was like a little angel sent from Heaven to bless us. She was queen in our cottage, and her smallest word was law. I have said, mum, as how she was beautiful; but beautiful don't half express what that child was. She was lovely—large blue eyes, with long dark lashes, sky, with dark eyebrows and eyelashes, and her hair was a bright golden, hanging down all over her shoulders and reaching almost to her feet in thick natural waves. I never saw anything, mum, so like a fairy as was that child. My old gal dressed her like a little princess, and when she was a baby I thought her full of Miss Tilly when she was a child; only this one was far more beautiful. To see the pride we took in that child! We loved her too much, and God, to punish us, took her away. She was too bright for this world. At three years of age she would continually be with Pincher in the yard. She liked to see me a-digging the graves, and she would call me dear daddy, and romp about the cemetery with Pincher, and she would run to me every minute and ask me to tie up her bunches of wild flowers to take home to her mammy, as she called my old woman; and when she was tired, she would lay her head down in the morning it seemed as though He had listened to our prayer, for Daisy was to all appearances as well as ever, and I carried her to her favorite place in the cemetery, and put her on my old coat, with Pincher by her side, and there she sat a-watching the funerals and me a-filling up; and Daisy, poor dear, a child from the village, came and played with her, and made a lot of garlands of daisies and poppies, and wound them in Daisy's hair, and she fell fast asleep, with one of her arms round Pincher's neck, looking a perfect picture of loveliness. By-and-bye one of the mourners came a-looking for me, leastways he was a-mourning for the dead, but only a-mourning for his lost fees; he was the doctor, as had been asked out of compliment, and to take care of the widow, as it were—when the grave was filled in, and all had taken a last look, and the widow had shed her last tear, the doctor put her in her coach, and I says, 'I don't believe in them there Sunday-schools, leastways not for very young children. They mixes with all sorts, and if they don't catch something as carries them off, they gets ther little heads too full of learning, then the brain gets diseased, not being strong enough to contain all that the ignorant teachers cram into them, and then the little body droops and fades under the weight of the over-taxed brain. I bury more children as goes to them there Sunday-schools than any other.' 'Peter,' says she, 'how can you call them teachers ignorant?' Why, they are born ladies, they are, what's got much education, and they teaches beautiful, I'm sure the archbishop comes to examine the best, they do.' I says, 'Old gal, they be ignorant, for all that. They don't measure the child's capacity. They goes on a-cramming a lot of hymns and stuff in their heads until they kill 'em. Our Daisy need not go to school for the next five years.' 'Peter,' says she, 'I don't intend the child to grow up like me and you. She shall be a lady, and shall learn everything as can be learned. So I shan't send her to the Sunday-school at present, let her have a little religious foundation. Then I shall send her to others. I will spend all that two hundred pounds on her education. I have not read "Tom Jones" or "Roderick Random" without knowing how to bring up a child. When my old woman got on her Tom Jonsen and Claude Duvalls I knew it was time to use me displaying my ignorance. So she says, 'All right, old woman. As it was your composition as got the hinfant, I suppose you must do what you like as to her bringing up.'

"Daisy had fallen fast asleep, and I took the darling up sleeping as she was, and kissed her little eyes open. When she saw me, she nestled her little head on my breast and said, 'I do love you so, daddy,' and again was fast asleep. A tear came in my eye, for I felt that education would separate my darling's heart from me. I says, 'Old woman, don't lets make a great lady of her. Let us keep her a poor gravediggger's child. Then she will always love us.' But it was no use. The old gal was ambitious, and our darling went the following Sunday to school. I don't know how it was, but from that time I had a foreboding that my precious bud would fade and die before it came into blossom. My old woman only laughed, and said it was my ignorance; and she used to make her sing hymns and repeat little verses, and she became the wonder and the show-child of the school, she was so quick and clever; but she never gamboled about the cemetery now with Pincher, but would sit by me with a thoughtful face, and watch me a-digging, and she would sing to me, and make little wreaths of buttercups and daisies, and put them on Pincher's head; and one day, after she had been to the Sunday-school a little more than a year, and when she was nearly five years old, she was a-sitting in her old place upon my coat, and she says all of a sudden. 'O daddy! I am so wicked.' I stops a-digging, and I says, 'Daisy wicked? Has Daisy been a-picking the flowers of the graves?' For that, mum, was the only thing I ever told her was wicked. 'No, says she; 'I never pick the flowers off the graves now, but I am very wicked.' 'Why are you wicked?' says I. 'Because, says she, 'I love you, daddy, better than my real father.'

"I was stunned like, mum; I could not speak. I knew I was not her real father; but had the blessed little creature got to know it? Seeing I did not speak, she came and put her arms round my neck and put her cheek against mine, and said: 'Don't you be cross with Daisy, daddy, because I am wicked; but teacher says my *real* Father is in heaven, and if I don't love him better than my *earthly* father I shall remain in the dark hole, and there be burning for ever and ever, and never go to heaven among the angels.'

"I saw the mischief was a-beginning. I cuddled her up close to me and covered her face with kisses, and told her she was not wicked, but just as good as the angels were, and that she only had daddy, mammy and Pincher to love, and she was not to mind what them teachers told her—that when she was a great big woman, with great big brains, there was time enough for her to think of all those things. I knew my old woman was safe in the cottage a-ironing, so I thought I would quietly undo the mischief them teachers was a-doing.

"'No,' she says; 'Father in Heaven is God, and all those people you bury go right up to God and turn into angels, if they are goods, and don't love things on this earth too much. If they are not good, they never get out of the nasty dark hole. Teacher told me all about it. And I *can't* be good, and I *can't* love another father—only daddy—and I *don't* want to be left in the dark hole, and burn and burn for ever and ever, and I *can't* be good, and I *can't*

NEW YORK CLIPPER.

SATURDAY, NOVEMBER 22, 1873.

TO CORRESPONDENTS.

☞ Letters seeking information regarding the business of this department must be addressed to T. R., Cleveland.—1. Unless there is a special agreement as to what constitutes a "crotch" (as, for instance, in rules of the four-ball championship), the stipulation of "crotch barred" means simply that two balls lying transverse in a corner of the table shall be played upon but once, and then only to get them out of the position. There is as a rule, not even as to the four-ball championship, by which the position of the balls in the diagram you forwarded can be regarded as a crotch. 2. If there was no special agreement, the referee was right.

M. Mc.—, Phila.—1. The player can place a four from his hand into a four and a deuce on the board, and call "ten," if he has a ten-spot in his hand. 2. That is "combining," if not "building." The difference is practically this. Had your antagonist called six, you could not have "combined" a deuce in your hand (supposing you had no four) with a deuce on the board, to raise the "six" to "ten," although had you a four in your hand, you could have "built" your antagonist's combination to "ten."

ROANE, Toledo.—Yes; Mace and Coburn were matched to fight for $2,000 and the championship, in Canada, and they met near Fort Dover, on the shore of Lake Erie, May 13, 1871. Mace won after the 3d round, the ring 1 hour and 17 minutes without a blow having been struck, the military appeared and put a stop to it. They afterwards agreed to fight near New Orleans, La., which they did Nov. 30, same year, a draw being the result after fighting 12 rounds in 3 hours and 38 minutes.

D. H. H., Jr., Philadelphia.—The population of London, Eng., is larger than any other city in the world, and larger than the combined populations of the seven largest cities in the United States; but, probably, some Asiatic cities have a greater one. When the last census was taken, London had a population of over three millions and a quarter, and the population of the seven largest cities in the States was 1,640,374.

WILKIE, Worcester.—1. She is thirty years of age. 2. She made her first appearance on the stage in 1849 at the National Theatre, Boston, Mass. 3. 29 years of age. 4. At Nottingham, Eng., but we cannot give you the date. 5. She is the great grand-daughter of that lady. She is married to a gentleman whose father objected to the family name being used on the stage, so he assumed the one you name.

R. R. B.—"Rip Van Winkle," an American opera by George M. Bristow, an American composer, was first produced at Niblo's Garden in 1855, and sung by the Pyne & Harrison Troupe; it enjoyed a run of fifteen or twenty nights. It was reproduced at the Academy of Music, Nov. 3, 1870, by the Richings Bernee Troupe. The composer directed the rehearsals and led the orchestra on the first night of its performance. It has never been published.

HENDERSCHEDT, Butler, Pa.—1. Dr. J. R. Housel, McEwensville, Pa., advertised back numbers of THE CLIPPER for sale, last week. He has them from April 11, 1868, to March 27, 1872. 2. Miss Kellogg did not sing in Pittsburgh, Pa., during the month of December, 1872. 3. The allowance of time between rounds in a prize-fight is thirty seconds.

CONSTANT READER, Rocky Mountains.—The shadow pantomime is produced as follows: To the rear of the screen is placed an ordinary kitchen lamp, and the performers stand between it and the screen. To diminish the size of the figures approach the screen; to enlarge them, approach the light; to make them ascend in the air, jump over the light.

R. H. h., City.—1. The highest rank in the United States Army is that of General, which was created for U. S. Grant, and is now held by Wm. T. Sherman. The next highest is Lieutenant-general, now held by Phil. H. Sheridan; Major-general and Brigadier-general following in the order given. 2. Winfield Scott was Lieutenant-general by brevet only.

M. K. S., Ottawa.—1. C has nothing to say in the matter. 2. Please refer to the rules of four-handed euchre, now up, laid down in Hoyle, govern the three-handed game, and it is expressly stated that the dealer and beggar are the only players allowed to look at their cards until it is decided what shall be done.

BELLS, Springfield.—1. Swiss bells are not made in this country, but can be ordered through any house importing musical instruments. A set was advertised for sale in THE CLIPPER some time ago. Possibly an advertisement on your part might elicit the information. 2. We do not favor lotteries.

PIKHIE, Lebanon.—1. Roller skating was first introduced in this country by the Ravel Family, many years ago, in the ballet pantomime of "Gedenski," which has been given in this country at the Bowery Theatre during the season of 1832-3, and it was probably at that time. 2. Yes; No.

W. de S., Pittsburgh.—1. He went to California to fulfil a professional engagement. We cannot say if he intends to remain there. If you address a letter to his office, your communication will probably be returned. We have a correspondent in your city. 3. The roller skates used by professionals differ materially from parlor skates.

MONTHLY READER, Richmond.—Your best plan would be to see some manager in person, state to him frankly your wishes, and solicit an engagement for utility business. Neither managers nor managers' wives approve of "Watch the Northside papers for Harry Watkins' return to that city.

CINCINNATUS, Cincinnati.—1. Bill Poole was shot at Stanwix Hall, this city, between 12 o'clock, midnight, and 1 o'clock, A. M., Feb. 25, 1855, and died March 4 same year. The ball entered his heart and remained imbedded there.

D. L. 12.—The Red Stocking nine—Boston—for 1871 included McVey, Spalding, Gould, Barnes, Schaffer, G. Wright, Pone, H. Wright and Birdsall. The nine for 1872 was the same, except that Leonard occupied Cone's place, and Rogers that of Birdsall.

QUINCY, Ogdensburg.—1. It indicates the party left of the caller. 2. Only the player who assumes the responsibility of the trump, by either making, ordering up, or taking it up, can play alone. 3. George Slosson is not a resident of Middletown, but of Michigan, we believe.

WILLIE, Crescentville.—The fastest passages between New York and Queenstown, Ireland, are as follows: Eastward, 7 days 20 hours 24 minutes, by the City of Brussels, Inman line, in 1869; westward, 7 days 21 hours 17 minutes, by the Adriatic, White Star Line, in 1872.

J., Newark.—We have no time to spare to hunt up books, etc., forward us a certificate from the proper source, wherever it speaks of sweeps, and we shall endeavor to settle your dispute.

LONG, Detroit.—The only reliable figures we can give are those of the last census, taken in 1870, when St. Louis had a population of 310,864, and that of Chicago was 298,977.

D. W. WILLIAMS, Hazleton.—Joe Coburn defeated Mc-Coole near Charlestown, Cecil County, Md., May 5, 1863, sixty-seven rounds being fought in 1 hour and 10 minutes.

B. AND E., Yankton.—We do not know of anything that will restore color to such faded garments, but there is a process, by which many persons, by which faded furniture covers are restored.

W. H. S.—The last performance in Burton's Theatre, N. Y., occurred Dec. 31, 1862. As our memory serves us, no performance took place "inside of 15 years from date."

J. B., Louis.—Jenny Lind is living in retirement in England. Within the past few years she has sung occasionally in public for charitable purposes, but of these performances we have no record.

A. C. BENHAM.—The game was played Oct. 5at Boston, and ended with a score of 10 for Boston and 0 for Athletics. The umpire was Mr. C. T. Tyler of the Harvard Club.

W. W., Philadelphia.—The fall of the stand at the Camden (N. J.) Course occurred on the 28th of May, 1845, when Pedrona and Fashion ran. An account of the race will be seen in next week's CLIPPER.

W. C., JR., East Boston.—The average temperature on Nov. 7, 1872, was 31½ deg. above zero, but it was much colder on Dec. 28, when the average temperature in this city was 10¼ deg.

DISSENTIENT.—What the French call *Homme-femme*—freely translated, a man-woman, i. e. a man whose form is more like a female's than a male's, and whose movements and gestures correspond closely with those of the former.

TILL TIBBETTS.—Our decision that A (who bet the Governor) could not be handed a margin of $1,500, when such majority exceeded that number, is perfectly correct; and you had better not make any more wagers if you cannot understand so self-evident a proposition.

DOMINO, Somerville.—1. C must draw the remaining dominoes. 2. It is quite immaterial whether a player declares a game blocked or not, as the dominoes speak for themselves.

SPOONS, Albany.—1. Your ordering up your partner is equivalent to declaring your assistance, and he cannot afterwards play alone. 2. The papers are not obtainable.

C. C. A., Indianapolis.—1. D cannot call for his partner's best card and play it alone. 2. Goldsmith Maid's best time is 2:16¾. 3. It was a draw. 4. There is no championship dancer. 5. No.

TOBY, Philadelphia.—1. The king counts 4, queen 3, jack 2. 2. Yes. 3. He can. 4. He must play the card he calls 20 on. 5. He must take the trick if he can. 6. The player who took the last trick can close the trick.

CLEVE HARRISON.—1. We do not know the salary of the Philadelphia players. 2. The club pay traveling expenses. 3. Unsworth is in England, Eugene in New York, the other two in Albany, N. Y.

EMANS, Phila.—Poker is a show game, and the hands speak for themselves. Miscalling your hand entails no penalty.

GILLEY.—George Francis Train returned from Europe last week. You may probably find him at the Fifth Avenue Hotel.

MACHINIST.—*The American Artisan*, published by Brown & Co., 129 Broadway, and *The Scientific American*, Munn & Co., 37 Park row, N. Y.

C. E., North Adams.—We cannot tell. Write to one of them, and ask which one it was that traveled with that show.

D. O. H., East Saginaw.—When Dexter made his best time, he did not trot against another horse, but against his own best time.

PATEN LEVER, Wakefield.—1. Lucy's best time is 2:17¼; she was bred in Connecticut, and is by George M. Patchen. 2. Eclipse has no mile record.

O. W. Marion.—If O. Saville was at one time agent for Lotta, and has managed, besides the theatre in Washington, D. C., a traveling company.

D. H. B.—They are members of the company during that tour, but we cannot say whether they performed in that town or not.

D. M. T.—In this State, Supreme Court judges are elected for fourteen years at a salary of $17,500 per annum. 2 Matthews, Start, Remsen and Burdock.

SUBSCRIBER, Cleveland.—Conway defeated Allen in 10 rounds, 44 minutes, near New Orleans, La., May 10, 1870.

READER, Jeffersonville.—1. The late John C. Heenan was born at West Troy, N. Y. 2. He was not a member of that body.

O. P.—Matthews has contracted with Cammeyer to pitch for the "New York nine" in 1874—so we have been informed.

J. H. T., Middleboro.—We know of no such book, and the only way to learn the business is to serve an apprenticeship to it.

B. AND M., Portsmouth.—They are the originals; but when they first traveled, another sister, Miss Agnes Kemble, was with them. She now has a company of her own.

S. AND F., St. John.—Mark Twain sailed for England on Nov. 3, where he will remain for some time lecturing in the provincial cities.

R. I., Detroit, Mich.—Your best plan would be to address a letter to P. A. Older, in care of THE CLIPPER, as we do not know his present whereabouts.

J. A. G., Cincinnati.—The superintendent of police in this city has the right to accept bail in cases of misdemeanor.

NIX, Dubuque.—In their business transactions with us, we have found them always reliable; but further than that we know nothing of them.

W. W.—You cannot so play, to assist your partner. If you duplicate his build of ten, you must have a ten in your hand.

P. P., Jr., N. Y.—1. It is a matter of taste. 2. The largest room is in Chicago, and it has twenty-eight tables, or had a short time ago.

UNION, Kingston.—1. Only once. 2. We cannot say. 3. It is so considered; but in these times it is difficult to say who are the "solid men."

C. W. B., Muscatine.—The Atlantic and Philadelphia Clubs were the two which played the fourteen-innings game.

ATLANTIC INQUIRER.—The old Atlantic Club will be in the professional arena in 1874, with a new nine under Captain Ferguson.

GYMNIC, Portland.—1. No; only a portion of them. 2. McLaughlin, Pinkham, McAtee, Wood, Meyeric, Hodes, Treacy, Cuthbert and Flynn.

SCELLY.—If you mean that they are sent for publication in a paper, the punctuation is attended to. You have not stated the question clearly.

T. G. R. F.—R. loses. Goldsmith Maid and Occident have each trotted a mile in 2:16¼. Dexter's best time is 2:17¼.

SPORT, Baltimore.—1. B is entitled to one draw, and the only player that is. 2. A win; the jack is scored the moment it is turned.

MANSFIELD.—The dealer cannot score any points made in a muscleal; he cannot take advantage of his own miscalculating.

J. J. MCA., Philadelphia.—A had no right to take up the trump until B had decided what he would do. B was therefore wrong.

J. M. P. H., Fort Henry.—1. He died a natural death. 2. A cannot play it alone after his partner assists. 3. We do not know where the old horse now is.

P. L., New Orleans.—1. You cannot go alone after your partner has declared his intention to assist. 2. It is there regarded as the proper practice.

PLUCK AND STRUCK, Philadelphia.—Any player has a right to shuffle the cards, but the dealer is entitled to the last shuffle.

W. S., Boston.—All the CLIPPERS of that date are out of print.

MCBRIDE.—When human life is jeopardized, the penalty for arson in this State is death.

AMATEUR.—Apply to Prof. Bill Clark, corner of Amity and Thompson streets, for the desired information.

A. B., Chicago.—A can compel B to show his hand even if the latter has given up all claim to the money.

D. L. S., Reading.—He is eligible for re-election for a third term.

W. S. AND D. M., Brooklyn.—Three years-olds do not carry the same weight in handicaps.

INVINE, Washington.—The Dunderberg was purchased by the French government.

ORION, Phila.—There is a sequence of 6 points, to which 4 is entitled.

ECONOMY, 1st CAVALRY, Fort Lapwai.—He is alive and well.

C. S., Detroit.—Of course, cards do not count; at cassino, when each player has 26.

A. E. W., Chicago.—M loses the bet, as Goldsmith Maid has made the fastest time.

W. W., Sheldon.—Write to Tiffin Brothers, 154 West street, New York.

O. L. B., New Haven.—The name of the horse is Billy Boyce.

JERRY ANDREWS, Little Rock.—Chess is the more scientific, but checkers is the more popular game.

W. B., Chicago.—1. As a deserter he would be liable to arrest. 2. No.

J. D., Ottawa.—The bet is a draw, as no action was taken.

J. B. & BRO.—Apply for information to Col. Brown's Dramatic Agency, No. 9 West Fourth street.

ED. DAVIS.—Inquire of Feck & Snyder, 126 Nassau street, N. Y.

TOBIAS, Ogdensburg.—Poker is a show game, and a player must show his hand.

A. B.—He is still in this country and a letter addressed to him in care of this office will reach him.

H. G.—Joseph Jefferson is his family name. Charles Burke was the son of Mrs. Jefferson by a former husband.

GEDRI.—Wooden plates painted white have been used, but not as a general thing.

M. S. Mc D., Fairbury.—I. Heenan's weight when he fought Sayers was 178lb. 2. Cannot say.

LITTLE DICK, Boston.—You can obtain both pictures by addressing Ed. James, 96 and 90 Centre street, this city.

FRANK MCH.—If not acknowledged, it could not have been received.

JESSE H.—We have it, and will give it a place in a week or two.

GEORGE, Meadville.—Write to some of the printers who advertise in THE CLIPPER.

C. H. B. T., Philadelphia.—London, Eng., has the larger population.

J. J. C.—We have already published some verses on the subject, and yours must be declined.

W. M. AND S. H. L., Quincy.—The late Miss Laura Keene was a first-class star.

F. B., Binghamton.—We know nothing of him, nor can we find any one who does. He is not a professional.

MCNEGRON.—A letter addressed to her in care of this office should reach her.

R. C. B., Huntington, Vt.—You will find it in THE CLIPPER of Nov. 8.

E. MCMAHON, St. Louis.—Letter for "Chizzler" still in our care.

CHARLEY HARRISON.—The letters are retained until sent for.

C. B., Red Bank.—There is no Avenue E in this city, and, to the best of our knowledge, there never was one.

M. C., Brooklyn.—As, in throwing raffles, three aces beat seventeen, Tom loses, Jack having thrown three deuces.

FIREMAN.—1. There is no blank card in the game of euchre. 2. He cannot correct his mistake.

CHALKY, Hartford.—It could not be done; the vote must be cast in person.

JAY, Tomaqua.—Letter sent for on Nov. 17. Germania House, Cincinnati, O.

P. P., Boston.—American Girl's and Dexter's best records are similar—2:17¾.

A. B., Marion.—We know of no bone player of that name.

E. R., Springfield.—We believe Lizzie Weston was his first wife. 2. She will have one-third of the estate.

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TOBY, Philadelphia.—1. The king counts 4, queen 3, jack 2. 2. Yes. 3. He can. 4. He must play the card he calls 20 on. 5. He must take the trick if he can. 6. The player who took the last trick can close the trick.

CLEVE HARRISON.—1. We do not know the salary of the Philadelphia players. 2. The club pay traveling expenses. 3. Unsworth is in England, Eugene in New York, the other two in Albany, N. Y.

EMANS, Phila.—Poker is a show game, and the hands speak for themselves. Miscalling your hand entails no penalty.

GILLEY.—George Francis Train returned from Europe last week. You may probably find him at the Fifth Avenue Hotel.

MACHINIST.—*The American Artisan*, published by Brown & Co., 129 Broadway, and *The Scientific American*, Munn & Co., 37 Park row, N. Y.

C. E., North Adams.—We cannot tell. Write to one of them, and ask which one it was that traveled with that show.

D. O. H., East Saginaw.—When Dexter made his best time, he did not trot against another horse, but against his own best time.

PATEN LEVER, Wakefield.—1. Lucy's best time is 2:17¼; she was bred in Connecticut, and is by George M. Patchen. 2. Eclipse has no mile record.

O. W. Marion.—If O. Saville was at one time agent for Lotta, and has managed, besides the theatre in Washington, D. C., a traveling company.

D. H. B.—They are members of the company during that tour, but we cannot say whether they performed in that town or not.

D. M. T.—In this State, Supreme Court judges are elected for fourteen years at a salary of $17,500 per annum. 2 Matthews, Start, Remsen and Burdock.

SUBSCRIBER, Cleveland.—Conway defeated Allen in 10 rounds, 44 minutes, near New Orleans, La., May 10, 1870.

READER, Jeffersonville.—1. The late John C. Heenan was born at West Troy, N. Y. 2. He was not a member of that body.

O. P.—Matthews has contracted with Cammeyer to pitch for the "New York nine" in 1874—so we have been informed.

J. H. T., Middleboro.—We know of no such book, and the only way to learn the business is to serve an apprenticeship to it.

B. AND M., Portsmouth.—They are the originals; but when they first traveled, another sister, Miss Agnes Kemble, was with them. She now has a company of her own.

S. AND F., St. John.—Mark Twain sailed for England on Nov. 3, where he will remain for some time lecturing in the provincial cities.

R. I., Detroit, Mich.—Your best plan would be to address a letter to P. A. Older, in care of THE CLIPPER, as we do not know his present whereabouts.

J. A. G., Cincinnati.—The superintendent of police in this city has the right to accept bail in cases of misdemeanor.

NIX, Dubuque.—In their business transactions with us, we have found them always reliable; but further than that we know nothing of them.

W. W.—You cannot so play, to assist your partner. If you duplicate his build of ten, you must have a ten in your hand.

P. P., Jr., N. Y.—1. It is a matter of taste. 2. The largest room is in Chicago, and it has twenty-eight tables, or had a short time ago.

UNION, Kingston.—1. Only once. 2. We cannot say. 3. It is so considered; but in these times it is difficult to say who are the "solid men."

C. W. B., Muscatine.—The Atlantic and Philadelphia Clubs were the two which played the fourteen-innings game.

ATLANTIC INQUIRER.—The old Atlantic Club will be in the professional arena in 1874, with a new nine under Captain Ferguson.

GYMNIC, Portland.—1. No; only a portion of them. 2. McLaughlin, Pinkham, McAtee, Wood, Meyeric, Hodes, Treacy, Cuthbert and Flynn.

SCELLY.—If you mean that they are sent for publication in a paper, the punctuation is attended to. You have not stated the question clearly.

T. G. R. F.—R. loses. Goldsmith Maid and Occident have each trotted a mile in 2:16¼. Dexter's best time is 2:17¼.

SPORT, Baltimore.—1. B is entitled to one draw, and the only player that is. 2. A win; the jack is scored the moment it is turned.

MANSFIELD.—The dealer cannot score any points made in a muscleal; he cannot take advantage of his own miscalculating.

J. J. MCA., Philadelphia.—A had no right to take up the trump until B had decided what he would do. B was therefore wrong.

J. M. P. H., Fort Henry.—1. He died a natural death. 2. A cannot play it alone after his partner assists. 3. We do not know where the old horse now is.

P. L., New Orleans.—1. You cannot go alone after your partner has declared his intention to assist. 2. It is there regarded as the proper practice.

PLUCK AND STRUCK, Philadelphia.—Any player has a right to shuffle the cards, but the dealer is entitled to the last shuffle.

W. S., Boston.—All the CLIPPERS of that date are out of print.

MCBRIDE.—When human life is jeopardized, the penalty for arson in this State is death.

AMATEUR.—Apply to Prof. Bill Clark, corner of Amity and Thompson streets, for the desired information.

A. B., Chicago.—A can compel B to show his hand even if the latter has given up all claim to the money.

D. L. S., Reading.—He is eligible for re-election for a third term.

W. S. AND D. M., Brooklyn.—Three years-olds do not carry the same weight in handicaps.

INVINE, Washington.—The Dunderberg was purchased by the French government.

ORION, Phila.—There is a sequence of 6 points, to which 4 is entitled.

ECONOMY, 1st CAVALRY, Fort Lapwai.—He is alive and well.

C. S., Detroit.—Of course, cards do not count; at cassino, when each player has 26.

A. E. W., Chicago.—M loses the bet, as Goldsmith Maid has made the fastest time.

W. W., Sheldon.—Write to Tiffin Brothers, 154 West street, New York.

O. L. B., New Haven.—The name of the horse is Billy Boyce.

JERRY ANDREWS, Little Rock.—Chess is the more scientific, but checkers is the more popular game.

W. B., Chicago.—1. As a deserter he would be liable to arrest. 2. No.

J. D., Ottawa.—The bet is a draw, as no action was taken.

J. B. & BRO.—Apply for information to Col. Brown's Dramatic Agency, No. 9 West Fourth street.

ED. DAVIS.—Inquire of Feck & Snyder, 126 Nassau street, N. Y.

TOBIAS, Ogdensburg.—Poker is a show game, and a player must show his hand.

A. B.—He is still in this country and a letter addressed to him in care of this office will reach him.

H. G.—Joseph Jefferson is his family name. Charles Burke was the son of Mrs. Jefferson by a former husband.

GEDRI.—Wooden plates painted white have been used, but not as a general thing.

M. S. Mc D., Fairbury.—1. Heenan's weight when he fought Sayers was 178lb. 2. Cannot say.

LITTLE DICK, Boston.—You can obtain both pictures by addressing Ed. James, 96 and 90 Centre street, this city.

FRANK MCH.—If not acknowledged, it could not have been received.

JESSE H.—We have it, and will give it a place in a week or two.

GEORGE, Meadville.—Write to some of the printers who advertise in THE CLIPPER.

C. H. B. T., Philadelphia.—London, Eng., has the larger population.

J. J. C.—We have already published some verses on the subject, and yours must be declined.

W. M. AND S. H. L., Quincy.—The late Miss Laura Keene was a first-class star.

F. B., Binghamton.—We know nothing of him, nor can we find any one who does. He is not a professional.

MCNEGRON.—A letter addressed to her in care of this office should reach her.

R. C. B., Huntington, Vt.—You will find it in THE CLIPPER of Nov. 8.

E. MCMAHON, St. Louis.—Letter for "Chizzler" still in our care.

CHARLEY HARRISON.—The letters are retained until sent for.

C. B., Red Bank.—There is no Avenue E in this city, and, to the best of our knowledge, there never was one.

M. C., Brooklyn.—As, in throwing raffles, three aces beat seventeen, Tom loses, Jack having thrown three deuces.

FIREMAN.—1. There is no blank card in the game of euchre. 2. He cannot correct his mistake.

CHALKY, Hartford.—It could not be done; the vote must be cast in person.

JAY, Tomaqua.—Letter sent for on Nov. 17. Germania House, Cincinnati, O.

P. P., Boston.—American Girl's and Dexter's best records are similar—2:17¾.

A. B., Marion.—We know of no bone player of that name.

E. R., Springfield.—We believe Lizzie Weston was his first wife. 2. She will have one-third of the estate.

O. M. T., Jr., Buffalo.—1. Dr. J. R. Housel, McEwensville, Pa., advertised back numbers of THE CLIPPER for sale, last week. He has them from April 11, 1868, to March 27, 1872. 2. Miss Kellogg did not sing in Pittsburgh, Pa., during the month of December, 1872. 3. The allowance of time between rounds in a prize-fight is thirty seconds.

CONSTANT READER, Rocky Mountains.—The shadow pantomime is produced as follows: To the rear of the screen is placed an ordinary kitchen lamp, and the performers stand between it and the screen. To diminish the size of the figures approach the screen; to enlarge them, approach the light; to make them ascend in the air, jump over the light.

R. H. h., City.—1. The highest rank in the United States Army is that of General, which was created for U. S. Grant, and is now held by Wm. T. Sherman. The next highest is Lieutenant-general, now held by Phil. H. Sheridan; Major-general and Brigadier-general following in the order given. 2. Winfield Scott was Lieutenant-general by brevet only.

M. K. S., Ottawa.—1. C has nothing to say in the matter. 2. Please refer to the rules of four-handed euchre, now up, laid down in Hoyle, govern the three-handed game, and it is expressly stated that the dealer and beggar are the only players allowed to look at their cards until it is decided what shall be done.

BELLS, Springfield.—1. Swiss bells are not made in this country, but can be ordered through any house importing musical instruments. A set was advertised for sale in THE CLIPPER some time ago. Possibly an advertisement on your part might elicit the information. 2. We do not favor lotteries.

PIKHIE, Lebanon.—1. Roller skating was first introduced in this country by the Ravel Family, many years ago, in the ballet pantomime of "Gedenski," which has been given in this country at the Bowery Theatre during the season of 1832-3, and it was probably at that time. 2. Yes; No.

W. de S., Pittsburgh.—1. He went to California to fulfil a professional engagement. We cannot say if he intends to remain there. If you address a letter to his office, your communication will probably be returned. We have a correspondent in your city. 3. The roller skates used by professionals differ materially from parlor skates.

MONTHLY READER, Richmond.—Your best plan would be to see some manager in person, state to him frankly your wishes, and solicit an engagement for utility business. Neither managers nor managers' wives approve of "Watch the Northside papers for Harry Watkins' return to that city.

CINCINNATUS, Cincinnati.—1. Bill Poole was shot at Stanwix Hall, this city, between 12 o'clock, midnight, and 1 o'clock, A. M., Feb. 25, 1855, and died March 4 same year. The ball entered his heart and remained imbedded there.

D. L. 12.—The Red Stocking nine—Boston—for 1871 included McVey, Spalding, Gould, Barnes, Schaffer, G. Wright, Pone, H. Wright and Birdsall. The nine for 1872 was the same, except that Leonard occupied Cone's place, and Rogers that of Birdsall.

QUINCY, Ogdensburg.—1. It indicates the party left of the caller. 2. Only the player who assumes the responsibility of the trump, by either making, ordering up, or taking it up, can play alone. 3. George Slosson is not a resident of Middletown, but of Michigan, we believe.

WILLIE, Crescentville.—The fastest passages between New York and Queenstown, Ireland, are as follows: Eastward, 7 days 20 hours 24 minutes, by the City of Brussels, Inman line, in 1869; westward, 7 days 21 hours 17 minutes, by the Adriatic, White Star Line, in 1872.

J., Newark.—We have no time to spare to hunt up books, etc., forward us a certificate from the proper source, wherever it speaks of sweeps, and we shall endeavor to settle your dispute.

LONG, Detroit.—The only reliable figures we can give are those of the last census, taken in 1870, when St. Louis had a population of 310,864, and that of Chicago was 298,977.

D. W. WILLIAMS, Hazleton.—Joe Coburn defeated Mc-Coole near Charlestown, Cecil County, Md., May 5, 1863, sixty-seven rounds being fought in 1 hour and 10 minutes.

B. AND E., Yankton.—We do not know of anything that will restore color to such faded garments, but there is a process, by which many persons, by which faded furniture covers are restored.

W. H. S.—The last performance in Burton's Theatre, N. Y., occurred Dec. 31, 1862. As our memory serves us, no performance took place "inside of 15 years from date."

J. B., Louis.—Jenny Lind is living in retirement in England. Within the past few years she has sung occasionally in public for charitable purposes, but of these performances we have no record.

A. C. BENHAM.—The game was played Oct. 5at Boston, and ended with a score of 10 for Boston and 0 for Athletics. The umpire was Mr. C. T. Tyler of the Harvard Club.

W. W., Philadelphia.—The fall of the stand at the Camden (N. J.) Course occurred on the 28th of May, 1845, when Pedrona and Fashion ran. An account of the race will be seen in next week's CLIPPER.

W. C., JR., East Boston.—The average temperature on Nov. 7, 1872, was 31½ deg. above zero, but it was much colder on Dec. 28, when the average temperature in this city was 10¼ deg.

DISSENTIENT.—What the French call *Homme-femme*—freely translated, a man-woman, i. e. a man whose form is more like a female's than a male's, and whose movements and gestures correspond closely with those of the former.

TILL TIBBETTS.—Our decision that A (who bet the Governor) could not be handed a margin of $1,500, when such majority exceeded that number, is perfectly correct; and you had better not make any more wagers if you cannot understand so self-evident a proposition.

DOMINO, Somerville.—1. C must draw the remaining dominoes. 2. It is quite immaterial whether a player declares a game blocked or not, as the dominoes speak for themselves.

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BILLIARDS.

THE CHICAGO TOURNAMENT.
The New York Players Ahead—Daly makes the Best Run on Record.

The prognostication in last week's CLIPPER that, in spite of the touching theory that the difference in cushions would compass the defeat of the metropolitan experts, Messrs. Bessunger, Slosson and Snyder, the Western players, would be respectively sixth, seventh and eighth in the race, that Maurice Daly would be fourth and Joseph Dion fifth, and that the real struggle would be between Garnier, Ubassy and Cyrille Dion, stands in fair prospect of being realized. The five New York players have matters altogether their own way. Up to the present writing, Maurice Daly, although he has defeated none of his colleagues from Gotham, has done the best playing, so far as "averages" and "runs" are indicia. His 159 against Slosson is next to Ubassy's unverified 244 against Henry Miller in New Orleans, the best run on record at French caroms, for stake or purse. Of the five Gothamites, only Cyrille Dion has exhibited unexpected feebleness. Had his name not been that of a player renowned for hard-won victories, he would have been beaten in his very first game, when Slosson was his antagonist; and, as it is, the great left-hander has been defeated in the only game of importance, as affecting the prizes, thus far played. Garnier it was who then took him into camp, and Garnier has now to dread but Ubassy and Daly.

The attendance is represented as having been slight beyond anticipation; and although this city has furnished five-eighths of the competitors, but little interest is manifested here in the progress of the tourney. In consideration of this fact, and in consideration, also, of the circumstance that many of the games may be likened to "linked sweetness long drawn out," we shall not sacrifice space by presenting the scores in tabular form, as is our custom; and as the tabular is the only intelligible form for a billiard score, we shall even dispense with that jumble of figures which results from giving the counts in running and horizontal order, by appending mere summaries. The games were the three-ball, on a 5x10 table.

FIRST DAY, NOV. 10.

GAME NO. 1.—Peter Snyder of Chicago vs. Joseph Dion of New York. Score—Dion, 400; Snyder, 272. Winner's average, 5.65-67. Best runs—Dion, 31; Snyder, 45.

GAME NO. 2.—Francois Ubassy of New York vs. John Bessinger. Score—Ubassy, 400; Bessunger, 187. Winner's average, 12.26-31. Best runs—Ubassy, 69; Bessunger, 36.

SECOND DAY, NOV. 11.

GAME NO. 3.—Cyrille Dion of New York vs. George F. Slosson of Chicago. Score—Dion, 400; Slosson, 397. Winner's average, 5.65-68. Best runs—Dion, 28; Slosson, 34.

GAME NO. 4.—Maurice Daly of New York vs. Peter Snyder of Chicago. Score—Daly, 400; Snyder, 159. Winner's average, 10. Best runs—Daly, 55; Snyder, 38.

GAME NO. 5.—John Bessunger of Chicago vs. Albert Garnier of New York. Score—Garnier, 400; Bessunger, 340. Winner's average, 7.22-54. Best runs—Garnier, 82; Bessunger, 41.

GAME NO. 6.—Maurice Daly of New York vs. George F. Slosson of Chicago. Score—Daly, 400; Slosson, 207. Winner's average, 12.4 33. Best runs—Daly, 158; Slosson, 24.

Wednesday, Nov. 12, was a *dies non*, the ball having been engaged for a lecture by the Rev. J. Newman Hall. On the following day the tourney was resumed.

THIRD DAY, NOV. 13.

GAME NO. 7.—George Slosson of Chicago vs. Joseph Dion of New York. Score—Dion, 400; Slosson, 236. Winner's average, 4.72-80. Best runs—Dion, 38; Slosson, 27.

GAME NO. 8.—Maurice Daly of New York vs. Peter Snyder of Chicago. Score—Ubassy, 400; Snyder, 321. Winner's average, 5.60-68. Best run, 57.

FOURTH DAY, NOV. 14.

GAME NO. 11.—John Bessunger vs. Peter Snyder, both of Chicago. Score—Bessunger, 400; Snyder, 331. Winner's average, 5.45-71. Best runs—Bessunger, 45; Snyder, 40.

GAME NO. 12.—Albert Garnier of New York vs. George Slosson. Score—Garnier, 400; Slosson, 390. Winner's average, 13.3-43. Best runs—Garnier, 77; Slosson, 44.

GAME NO. 13.—Francois Ubassy vs. Joseph Dion, both of New York. Score—Ubassy, 400; Dion, 230. Winner's average, 8.32-46, his best run, 59.

GAME NO. 14.—Albert Garnier vs. Cyrille Dion, both of New York. Score—Garnier, 400.

The telegraph has failed to report further of this game than that Garnier won it.

The only material change since our introductory was placed in type is that Slosson's defeat of Bessunger will in all probability consign the latter to the seventh place, Slosson taking the sixth. The games of the 15th are here epitomized:

FIFTH DAY, NOV. 15.

GAME NO. 15.—Albert Garnier of New York vs. Peter Snyder of Chicago. Score—Garnier, 400; Snyder, 108. Winner's average, 11.4-36. Best runs—Garnier, 82; Snyder, 19.

GAME NO. 16.—George F. Slosson vs. John Bessunger, both of Chicago. Score—Slosson, 400; Bessunger, 351. Winner's average, 6.52-58. (Runs not telegraphed.)

GAME NO. 17.—Cyrille Dion of New York vs. Peter Snyder of Chicago. Score—Dion, 400; Snyder, 200. Winner's average, 6.52-58. (Runs not telegraphed.)

GAME NO. 18.—Francois Ubassy vs. Maurice Daly, both of New York. Score—Ubassy, 400; Daly, 399. Winner's average, 7.8-56. Best runs—Ubassy, 50; Daly, 63.

The game between Daly and Ubassy was the most exciting of the eighteen, surpassing in closeness that between C. Dion and Slosson, which the former won by three points only. Daly won the lead, and was ahead up to the 56th inning, when he sat down lacking but one point of his complement, while Ubassy was short 42. In the 39th inning Daly had his greatest lead, being 351 to his opponent's 346. When the game stood 399 against 358, Ubassy ran it out amid enthusiastic applause. The victorious player was seized by some of the spectators, who carried him around the room, and, having by the merest scratch escaped breaking his back or dislocating his neck in the circumference, seated him upon the table as they would a baby, and gave him "three times three" in lusty cheers. All of which means that Ubassy was looked upon as a representative of Chicago, and Daly as battling for New York. As special interest attaches to this game, not merely from the handsome manner in which Ubassy plucked the chestnut from the fire, but also from the fact that the victory provoked the assemblage at Kingsbury Hall into unusual expressions of enthusiasm, it is deemed worthy of a full, tabulated score, as forwarded to us by telegraph:

Daly. Inn.	Count.	Total.	Ubassy. Count.	Total.	Daly. Inn.	Count.	Total.	Ubassy. Count.	Total.
1	0	0	7	7	29	3	214	50	198
2	5	5	0	7	30	17	231	4	202
3	0	5	4	11	31	23	254	4	206
4	0	5	9	20	32	0	254	1	207
5	2	7	11	31	33	0	254	1	208
6	5	12	18	49	34	14	268	6	214
7	3	15	0	49	35	10	278	0	214
8	0	15	1	50	36	0	278	26	240
9	2	17	0	50	37	10	288	0	240
10	0	17	0	50	38	0	288	4	244
11	0	17	0	50	39	63	351	3	247
12	0	17	0	50	40	0	351	0	247
13	0	17	0	50	41	0	351	0	247
14	0	17	0	50	42	0	351	0	247
15	0	17	0	50	43	0	351	0	247
16	0	17	0	50	44	0	351	0	247
17	0	17	0	50	45	0	351	0	247
18	0	17	0	50	46	0	351	0	247
19	0	17	0	50	47	0	351	0	247
20	0	17	0	50	48	0	351	0	247
21	0	17	0	50	49	0	351	0	247
22	0	17	0	50	50	0	351	0	247
23	0	17	0	50	51	0	351	0	247
24	0	17	0	50	52	0	351	0	247
25	0	17	0	50	53	0	351	0	247
26	0	17	0	50	54	0	351	0	247
27	0	17	0	50	55	0	351	0	247
28	0	17	0	50	56	0	351	0	247
					57	0	351	0	247
					58	0	351	0	247
					59	0	351	0	247
					60	0	351	0	247
					61	0	351	0	247
					62	0	351	0	247
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					66	0	351	0	247
					67	0	351	0	247
					68	0	351	0	247
					69	0	351	0	247
					70	0	351	0	247
					71	0	351	0	247
					72	0	351	0	247
					73	0	351	0	247
					74	0	351	0	247
					75	0	351	0	247
					76	0	351	0	247
					77	0	351	0	247
					78	0	351	0	247
					79	0	351	0	247
					80	0	351	0	247
					81	0	351	0	247
					82	0	351	0	247
					83	0	351	0	247
					84	0	351	0	247
					85	0	351	0	247
					86	0	351	0	247
					87	0	351	0	247
					88	7	358	0	247
					89	0	358	0	247
					90	0	358	0	247
					91	0	358	0	247
					92	0	358	0	247
					93	0	358	0	247
					94	0	358	0	247
					95	0	358	0	247
					96	0	358	0	247
					97	0	358	0	247
					98	0	358	0	247
					99	0	358	0	247
					100	0	358	0	247
					101	0	358	0	247
					102	0	358	0	247
					103	0	358	0	247
					104	0	358	0	247
					105	0	358	0	247
					106	0	358	0	247
					107	0	358	0	247
					108	0	358	0	247
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Players	Albert Garnier	Francois Ubassy	Cyrille Dion	Maurice Daly	Joseph Dion	George F. Slosson	John Bessunger	Peter Snyder	Games lost
Albert Garnier	*	1	1	1	1	1	1	1	0
Francois Ubassy	0	*	1	1	1	1	1	1	1
Cyrille Dion	0	0	*	1	1	1	1	1	2
Maurice Daly	0	0	0	*	1	1	1	1	3
Joseph Dion	0	0	0	0	*	1	1	1	4
George F. Slosson	0	0	0	0	0	*	1	1	5
John Bessunger	0	0	0	0	0	0	*	1	6
Peter Snyder	0	0	0	0	0	0	0	*	7
Games won	7	6	5	4	3	2	1	0	28

*Garnier has yet to play Ubassy, Daly and J. Dion; Ubassy, Slosson, Garnier and C. Dion; C. Dion, Bessunger, Daly and Ubassy; Daly, Garnier and the two Dions; J. Dion, Garnier, Daly and Bessunger; Slosson, Ubassy and Snyder; Bussunger, the two Dions; and Snyder, Slosson.

The playing, aside from that of Maurice Daly, is not equal to the performances in last Summer's tournament in this city. Garnier has done nothing that is highly creditable to him, and Ubassy has not shown more than half the strength developed by him in his contests last Spring with Miller of New Orleans and Bessunger in Chicago. As Garnier and C. Dion are now playing, nothing should stand in the way of Ubassy's winning first prize, now that on the poor average of seven points to the run he has beaten Daly, who defeated him at the very outset of last Summer's tournament. The present games are 100 points longer than last Summer's, and this is largely to Ubassy's advantage, assuming him to be ordinarily a trifle superior to Garnier. His nerve, more than his skill, is on trial now; and if his nerve does not fail him, it should require at least a grand average of ten points to the run to lead him in a full score of 2,800 points, or seven times 400.

One peculiarity of this series of contests deserves at least brief mention. As soon as one-half of every game has been scored, the contestants change balls. It is doubtful if any benefit attaches to this innovation. Should there be any material difference in the balls, he who has the more nearly perfect one can in the first half of the game reap advantage enough from such possession to make him winner if the contestants are in all evenly matched. The change is not radical enough to subserve the object of it: why not make both contestants play always with the same ball? On the other hand, there is one decided objection to changing balls in the middle of a game. It was the case in a four-ball match played in 1871, an illegitimate ball can be rung in. The player who is behind may, when his antagonist nears the middle point, jump his ball off the table and among the spectators. A confederate, or even the player himself, can then change it, substituting therefor a ball that is either heavier or lighter, if not a little out of true. This would settle the game in favor of the hindmost player.

THE DALY-SLOSSON MATCH.
Where Daly was Weak, and Slosson Strong.

The details are at hand of the match between Maurice Daly and George F. Slosson, the result of which was given in our last. It transpires not only that Daly overcame the odds of 100 before one-half of the innings had been played, but also that when the game was but little more than half over he led Slosson by upwards of fifty points. It also appears that the betting was $100 to $60 on Daly, not only at the start, but throughout, although with but few takers; and it is explained that the table was too fast for the New Yorker. This may have been the case; but if so, it was also too fast for Slosson. A speedy cushion is detrimental only to players who rely mainly upon nursing; and as both Slosson and Daly are eminently nursers, neither could have had any advantage over the other in the matter of cushions. The most that can be claimed in behalf of Daly is that, after having got the game fairly into his hands by scoring nearly three points to Slosson's two in the first forty-six innings, he lacked stamina all the way from the 47th to the 78th inning, in the course of which he scored in his weakness but 94 points as against the 229 of his antagonist, who was strong; and heretofore Daly has not been generally regarded as at all lacking in stamina. It is a fitting sequel to this match that, as showing the glorious uncertainty of a game that is claimed by its special advocates to be the most scientific, and therefore necessarily the most certain of all, on the succeeding Tuesday night Slosson played ten per cent. better than when he received the odds of 100, and yet Daly defeated him by a score of 400 to 207. It is "just the luck" of the bettors that they were not then wagering $100 to $60 on Daly. The powers that be will have to get their "scientific game" down finer than this, if they would have it last. At present, it cannot stand analysis; and for uncertainty it beats i e old four-ball game all hollow, as well as the old three-ball game on a 6x12 or a 5½x11 table. The tabulated score below, which shows an average of 6. 65-88 for Daly, and 5. 60-88 for Slosson, will repay perusal:

Daly. Inn.	Count.	Total.	Slosson. Count.	Total.	Daly. Inn.	Count.	Total.	Slosson. Count.	Total.
1	0	4			47	5	399	7	255
2	1	5	0		48	1	400	2	234
3	3	8	4	7	49	3	403	5	259
4	3	11	8	15	50	0	403	0	259
5	8	19	15	1	51	6	409	16	275
6	32	47	0	1	52	1	410	6	281
7	0	47	0	1	53	0	410	2	283
8	22	69	19	35	54	0	410	36	319
9	1	70	2	37	55	0	410	0	319
10	9	79	2	39	56	1	411	6	325
11	7	86	4	43	57	3	414	1	326
12	0	86	0	43	58	0	414	25	351
13	0	86	1	44	59	0	414	0	351
14	9	95	5	49	60	1	415	1	352
15	14	109	2	51	61	1	416	8	360
16	0	109	2	53	62	3	419	7	367
17	13	122	0	53	63	2	421	3	370
18	1	123	1	54	64	0	421	1	371
19	3	126	2	56	65	0	421	2	373
20	1	127	0	56	66	21	442	9	382
21	8	135	1	57	67	0	442	4	386
22	0	135	0	57	68	2	444	2	388
23	3	138	7	64	69	5	449	2	390
24	2	140	30	94	70	6	455	9	399
25	2	142	12	106	71	14	469	19	418
26	0	142	2	108	72	4	473	42	460
27	1	143	3	111	73	4	477	0	460
28	3	146	4	115	74	1	478	4	464
29	13	159	12	127	75	1	479	1	465
30	32	191	25	152	76	5	484	1	466
31	0	191	14	166	77	4	488	1	467
32	0	191	5	171	78	0	488	7	474
33	5	196	6	177	79	34	522	12	486
34	0	196	5	182	80	0	522	0	486
35	44	240	4	186	81	32	554	0	486
36	20	260	2	188	82	8	562	2	488
37	9	269	1	189	83	0	562	1	489
38	0	269	4	193	84	15	577	0	489
39	5	274	12	205	85	6	583	6	495
40	1	275	5	210	86	0	583	2	497
41	17	292	7	217	87	3	586	0	497
42	32	324	5	222	88	7	593	3	500
43	14	338	3	225	Odds				100
44	22	360	9	234					
45	8	368	1	235	Total				600
46	26	394	10	245					

BREVITIES.

William Goldthwait is in Bath, Me., whence he proposes a trip into the Canadian provinces. After that, he will return to this city.....Archibald McBride is still in Denver, Colorado.....Charles P. Menzel has purchased Ransome's room, corner of Bleecker and Sullivan streets, this city, and is refitting it with George E. Phelan's tables. Mr. Ransome has turned lawyer.....The litigation in the U. S. Court between Messrs. Levi Decker and Mathew Delancy terminated on the 13th inst. in the refusal of the Court to grant an injunction restraining the latter gentleman from manufacturing the wire cushion. It now rests with Mr. Decker to press the case to a final hearing.....Messrs. Amedee Guillet, John T. Reeves, George E. Phelan and other metropolitans paid a visit to Pamrapo, N. J., on the night of the 10th inst., and there assisted in the formal opening of Miller's room.....John Deery, who is still at Schaffer's room, Jersey City, was strongly urged to bear a hand in the tournament in Chicago, but he declined. His logic was unanswerable: "He was in Jersey City then, but couldn't tell where he would be after the tournament, should he go to Chicago."....At Camberwell, Eng., on Oct. 28, A. Hughes and J. Drew 100 in 1,000 points, English game, and beat him by 241; and on the afternoon of the same date, at St. Paul's Tavern, Walworth, Messrs. W. Wilson and G. Hunt finished a game they had begun the night before, the score at the close standing—Wilson, 1,000; Hunt, 957.....The CLIPPER's calculation last week that Thomas Foley, running for Alderman in Chicago, had been elected, proves correct. Although abstemious himself, he is in favor of free beer, and that carried him through.....James Pratt has opened a room with sixteen of Emanuel Brunswick's tables, at the corner of Clark and Washington streets, Chicago.....The confident expectation that ex-champion Frank Parker, now proprietor of a room in St. Paul, Minn., would participate in the Chicago tournament has not been realized.....All idea of a match between Harry Eaton of Easton and Frederick Brandt of Scranton, Pa., has been abandoned. The fact is, Harry has not played a public match in about eleven years, and then his string was wonderfully lacking in points at the finish.....The thoughtful poetic tribute paid the memory of the late Laura Keene in the amusement columns of last week's CLIPPER was from the pen of the superintendent of the billiard-rooms of the Continental Hotel, Philadelphia—young John Creahan....The numerous friends of Mr. A. R. Samuells will regret to learn that that gentleman has been unfortunate in his theatrical speculation in connection with the Park Theatre, Brooklyn.....Judge Hoffman of the Court of Common Pleas, Hoboken, N. J., has entered upon a raid against billiard-room proprietors and other liquor-vendors in that city.....Had the injunction against Delaney been granted, the effect would have been possibly to close up the rooms of Albert Garnier and Cyrille Dion in this city, in default of those players entering into some sort of compromise with Decker. Although Judge Blatchford had in an analogous case decided in favor of Decker, he declined to assume the responsibility of issuing an injunction against Delaney, the testimony in the latter instance suggesting that possibly the Judge had erred in his former ruling. He therefore recommended the plaintiff to apply for a final hearing. The case affects not only Dion and Garnier, but also every other roomkeeper in the country who has a table furnished with the wire cushion.....Daniel Deane, having retired from the billiard-room business, has leased the barroom of the old Belmont Hotel, in this city.....It is rumored in this city that Blanco, the well-known pinpool player, was among the Virginius captives who have been shot. When last heard from, Mr. B. was in New Orleans. Not crediting it ourselves, we give the report in the hope that the gentleman may contradict it.....The rooms in Montague street, Brooklyn, N. Y., formerly owned by Daniel Deane, are at present closed, undergoing alterations. The tables on the lower floor will be taken out, and they will remain out.....Messrs. Fred Hepp and James Goodrich, who are amateurs, as we are informed by a Titusville (Pa.) correspondent, played a match at Noor's room, in that city, on the 12th inst. It was for $25 a side, and consisted of 1,020 points, four-ball game. Hepp won after Goodrich had scored 1,005.....Dudley Kavanagh paid Philadelphia a visit last week.....*The Mercury* of that city explains by it that the manufacturing business is dull in Philadelphia, while room-keepers are prosperous: "Some of our table-makers are rich and mean, while nearly all our room-keepers are jolly good fellows." If such is really the case, it is high time that the outside world knew it.....Peter F. Tracy, well known in this city, returns to the Union Home, Stamford, Ct., now that the proprietorship of that house has changed hands. Mr. T.'s position is that of clerk.....At Philip Leary's room, Stamford, Ct., on Nov. 15, George Stone played three three-ball games of 50 points, each for $50 a side, with John Dunn, the latter receiving the odds of double discard. Stone won the first game by a score of 50 to 31, lost the second by 29 to 50, and won the third by 50 to 27. His best runs were 25, 20, and 16, and his grand average 3⅓. Dunn's best runs were 9, 8, and 7, and his grand average 1 7-20. Peter F. Tracy was referee, and Philip Leary marked the game.

BILLIARD-ROOM ETIQUETTE.—Under the caption of "How to Conduct Yourself in a Billiard Room," the well-known humorous writer "Si Slokum" has excogitated some thirty odd rules designed more especially for the public billiard room, although even the possessors of private tables and their friends may "read, ponder and inwardly digest" them with profit. All who would learn to play "the noble game" in a seemly, shapely, high-toned manner, and to accept defeat without tearing suspenders asunder or stamping toes out of boots, should by hook or by crook procure "Si Slokum's Code," neatly printed on tinted paper, and is secured to its author by copyright. Assuredly, every billiard-room should get these rules and frame them, if only for the fund of rich humor therein.

GARNIER VS. C. DION.—While *en route* to Chicago these notabilities gave an exhibition at the Operahouse billiard-room, Pittsburgh, Pa. They engaged in two games, the first of which was the three-ball, and was won by Garnier, whose best runs were 11, 14, 15, 28 and 45, average 6, and majority 62. A four-ball game of 615 points followed, Dion winning, his best run being 207. Garnier never got as high as 200, but made 129, 141 and 144. Both averaged 18.

"PRESS NEWS."—A letter from Norwich, Ct., and addressed to W. Goldthwait, has by this office been mailed to P. O. box at Bath, Me.....Letter mailed by C. A. Frink, 1,239 Broadway, this city, on Nov. 14, did not reach this office until noon of Nov. 17—too late for request to be complied with.....There is a letter in our care directed to Maurice Daly.

THE RING.

THE MIDDLE-WEIGHT MATCH—ALL THE MONEY UP.—As called for by the articles of agreement, a meeting of the principals in the two thousand dollar match between Jim Coyne and George Rooke was held on the afternoon of Monday, Nov. 17; and as the final arrangements were then to be made, the pugilistic fraternity was largely represented upon the occasion, among the number being many whose names are widely known. First in order was the staking of the final deposit, $250 a side, which was forthcoming promptly, notwithstanding the prevailing stringency in the money market. Then came the chief business of the day—the selection of a final stakeholder—and after each side had proposed a number of gentlemen without avail, they agreed upon a prominent citizen of Newark, N. J., who was named for the office by Coyne, just as everybody had about given up all hope of an agreement being arrived at. The toss for choice of ground, within two hundred and fifty miles of Newark, then took place, Butt Riley flipping the copper for Rooke, and James

A VOICE FROM THE PAST.

In olden time, when Greece had lost her sway,
And Rome was peerless mistress of the world—
In a lone spot, in fair Italia's clime,
Upon a beetling cliff a projecting point,
That high o'erhung a slumbering vale beneath,
A Sibyl sat! Wan Grief had marked her brow,
And Care had left his lengthened furrows deep:
Disheveled was her hair, and her light robe,
In careless fold, her sinking form concealed;
Her eye was restless, and her wasted hand
Swept wildly o'er a lyre, beside her placed,
And thus she sang:

Life! 'tis a cheat!
For fair is the light of its morning skies,
And bright are the hues of its varying dyes,
But its splendor is fleet;
And the promising glory too speedily flies—
Life! 'tis a cheat!

Hope! thou art vain!
For fond is thy promise in young life's hour,
And joyous thy song in its sun-lit bower;
But sorrow and pain
Soon sway the lorn heart with resistless power—
Hope! thou art vain!

Love! what art thou?
Though ardent awhile thy consuming flame,
And thy maddening frame has been fann'd to tame,
Yet the altered brow,
And the eye, and the mein, do all proclaim,
"Love! what art thou?"

Friendship deceives!
For sweet is its flattering vow of esteem
To the youthful heart, as the joys of a dream;
And while it believes,
And the promising pleasures realities seem,
Friendship deceives!

Death! thou art blest!
For thou freest the soul from its shackles of blight,
And the shades of the good, clad in garments of light,
Do joyfully rest,
Or rove the elysian fields of delight—
Death! thou art blest!

SPORTS OF THE OLDEN TIME.—No. 4.

The Ten Thousand Dollar Match between Hyer and Sullivan.

Though the art pugilistic in America, as illustrated in contests conducted in accordance with recognized rules, dates as far back as 1816, the first really important prize-battle of which we have any record was that in which Tom Hyer and John Sullivan figured as principals, and which took place during the winter of 1848-9. There are but few now living of those who, nearly twenty-five years ago, witnessed that memorable conflict, but the particulars thereof are still comparatively fresh in the minds of the majority of our readers, hence attention has been specially directed to it by the celebrity of the combatants, the hurricane character of the fighting, and the large sum of money dependent in stakes upon the issue—ten thousand dollars, a larger amount than ever fought for before or since, and twice as much as has ever been risked in main stakes upon any other match in this country. Jacob Hyer, father of Tom, and Tom Beasley are accredited with having been the first couple who ever put up their hands in a regular ring in America, in the year above mentioned, but it was not a prize-battle, as no money was at stake. Both combatants were large, powerful men, but from the information at our command it seems that scientific rules were ignored as the milling progressed, a rough and tumble business became the order of the day, as last of Hyer's arms having been broken, mutual friends interposed, and a sort of undecisive draw was the result. As in those early days but little attention was paid to boxing, however, we cannot give any particulars which could be relied upon as authentic. It will thus be seen that Tom Hyer came of pugilistic fighting stock. He was born in New York City, Jan. 1, 1819, and when he attained his full growth stood 6 feet 1¾ inches high, weighing in condition 185 pounds.

About the time that he had reached his majority each of our principal cities possessed an imputative or acknowledged champion. In the metropolis a sort of "Irish brigade" began to be formed among persons of Hibernian birth or origin, which produced a corresponding degree of exclusiveness and clannishness, unfortunately operated against all foreigners rather injuriously for a time. Aside from "Boss" Harrington, a butcher who was then a power among the rougher sort, Tom Hyer was looked up to by the anti-Celtic faction as their representative man. And they certainly could not have selected as their champion a more noble-appearing specimen of physical manhood. Tall, straight as an arrow, easy and graceful in his carriage, with clear-cut features of the true American type, a well-proportioned and magnificently developed form, pleasing in manners and of commanding presence, it was no wonder that he became exceedingly popular wherever known. James, or "Yankee" Sullivan (right name, Frank Ambrose), who was destined to compete for the highest honors of the ring with Tom, was a native of Bandon, near Cork, Ireland, where he was born April 12, 1813; height, 5 feet 10¼ inches; weight, 158 pounds. Before coming to America, in 1838, "Sully," as he was familiarly called, had appeared five times with success in the Britishring, viz., Simon Munjushing Stewart, Dick Curtis, Johnny White, George Sharpless and Tom Brady. During the twelvemonth or so that he remained amongst us he exhibited his skill with the gloves at different sparring exhibitions, and the ability he displayed, coupled with the prestige he enjoyed from his achievements beyond the seas, made him a great card in the eastern cities. When he returned from England, in 1841, he came as the conqueror of Hammer Lane, who had gained much renown as a pugilist, but was compelled to strike his flag to Yankee in the thirty-four-minutes fight subsequent to his arrival he opened a hostelrie styled The Sawdust House on Division street, this city, where the Hibernian elements rallied about him, claiming him as a suitable champion of their pugilistic proclivities.

The friends of Vince Hammond, an Englishman residing in Philadelphia, Pa., who had made a good fight near Baton Rouge, La., six years before, were aroused by this crowing, and a match was soon made between the two, a small purse being contended for; this was an easy victory for Sullivan, the fight occupying barely ten minutes. This consummate triumph was naturally provocative of a fresh outburst of enthusiasm among the partisans of the winner. In the metropolis, fight-talk raged in epidemic form. Six days subsequent to the battle John McCleester, better known as "Country McCluskey," a 160-pound man, rushed from Sully's house, in Division street, to the headquarters of Tom Hyer, No. 28 Park Row, and there challenged the latter to fight "on sight to-night" and fight in the Park. Tom proclaimed himself ready to accommodate Mac with a taste of his quality, but declined to engage in a fight in so public a place, suggesting instead a quiet excursion up the Hudson next day. This proposition was not satisfactory, and the Albany boat carried a select party of sports to Caldwell's Landing on the morning of Sept. 9. Ropes and stakes were dispensed with, the spectators forming a ring and the men toeing a scratch which Jake Somerindyke had marked out. As the fight was simply to settle a pugilistic quarrel, and enemies who professed to doubt the gameness of the principals, desperate fighting was in order. Half-minute time was agreed upon, but so that no benefit could accrue from technicalities, all blows were to be counted. Tom was the taller man and in as good condition as his opponent, but was three inches taller and sixteen pounds heavier, won after a terrific battle which lasted 2 hours and 55 minutes.

The result of this battle seemed to point out Hyer as the man of all others to take the conceit out of Sullivan and his admirers, but Tom was willing to undertake the job for a less stake than $3,000 a side, which figures were too steep for the Irish-Yankee. Tom Secor then stepped into the gap, a match being made between him and Sullivan, which was decided in the latter's favor in 1 hour and 10 minutes, but a trickery in this engagement somewhat sullied his reputation as a manly fighter, but the discussions it caused only served to heighten the pugilistic excitement. During the same year Sullivan defeated Prof. Bell, and two weeks after Secor's victory Mr. Chase, in his fatal fight with poor Tom McCoy. Nearly all the parties concerned in this affair were compelled to leave the State. Sully was convicted in Westchester county, New York, of being accessory to the death of McCoy, and sentenced to serve two years in State-prison. He was pardoned, however, and ordered out, on condition that he should engage in no more prize-fights. In 1847, however, the recollection in the public mind of this sad occurrence having been dimmed by the lapse of years, Yankee began to forget his promise to the Governor, and took a pugilistic match, and declared himself anxious to come to terms with somebody, just to keep himself from getting rusty and his hands from losing their cunning. He had embarked in the saloon business again, at 9 Chatham street, and became the idol of those of the Celtic nationality, as well as of others who admired his fistic attainments, and regarded him as an extraordinary man. Sully's partisans longed to see him once more in the ring, and accordingly cast about for a customer.

They soon believed they were on the search of in the person of Bob Caunt, a brother of Ben Caunt, who had been twice beaten in England, stood 5 feet 10½ inches in height—the same as Sullivan—and weighed 164lb. This was a jug-handle affair, the odds being 6 to 4 on Caunt, as the event of the second round, and he using his antagonist completely up in twelve minutes, the number of rounds fought being seven. This last most decisive victory just capped the climax of jubilation upon the part of Sullivan's friends, who grew excessively noisy in their talk about the invincibility of "the honorable gentleman from Cork." The brother of the English ex-champion having been disposed, of "Young America" stood next for chastisement from the man with "a head like a Connemara ram." While Sullivan's friends accounted him cock-of-the-walk, those native and to the manner born considered Tom Hyer a fair specimen of the true American, and who could make common birds get out of his way. The sporting houses of Park Row and Chatham street were almost hourly the scenes of animated arguments upon the relative abilities of the two champions, and the probable result of a physical encounter of the two them. Such influences and discussions usually acquire accumulative force, and go-betweens busied themselves so much in the matter that Sullivan, whose head had been partially turned by success and fulsome flattery, could not meet Hyer in the public thoroughfares or saloons without insulting him with a little game-cock pantomime business. The American never exhibited any rash perturbation, but gently hinted that he had no special objection to a regular ring fight, provided the stakes were sufficient in amount to make it an object to do so.

Such was the condition of affairs when, one evening in the Spring of 1848, the pet of the lads from Erin's green isle, who had imbibed just enough to be unreasonable and quarrelsome, entered a well-known restaurant on the corner of Broadway and Park Place. It happened that Hyer, who had also been indulging to some extent in intoxicating beverages, was seated in the room at the time. Upon perceiving him Sullivan walked up and insulted Tom, who was upon his feet in an instant, and the "changed" Yankee received was sufficient to beat him insensible. In short, Sullivan got far more than he had bargained for. The encounter, as may be supposed, caused much excitement in sporting circles in this and other eastern cities, and gave fresh zest to the discussions between the friends of the principals, besides embittering the feelings of the rival leaders toward each other. This was Sully's first reverse, pugilistically, and he smarted terribly under the infliction, crying aloud, as it were, for revenge. Under such circumstances a ring fight, which was considered the only proper method of testing the abilities of the rivals, was inevitable, and as both allowed the mselves to be borne resistlessly along upon the tide of opinion which moved the sporting world, this *denouement* drew nigher each day. The fame of Sullivan as the conqueror of the renowned Hammer Lane imparted a greater relief to fame upon Hyer as the successful opponent of Sullivan, though only in a casual turn-up, and Tom's friends, among whom were numbered many solid men, were ready to back him in any amount again t the redoubtable Yankee, notwithstanding the latter's known cunning, skill, endurance, pluck and far greater experience in the ring.

As the published accounts of the turn-up alluded to placed Sullivan in a light not altogether favorable, he on June 1 came out for a card, which read as follows:

About six weeks since, while in the saloon on the corner of Park place and Broadway, in a condition rendering me unable to defend myself against any attack, was assaulted in a most cowardly manner by a man of the name of Hyer. On the strength of it, accounts of the occurrence appeared in a number of the newspapers—false in every particular, and which must have been inserted by Hyer himself or his friends. If I had been worsted in a fair fight, and by a person who knew anything at all about fighting, or had the courage to fight like a man, I should have taken no notice of it; but I consider it due to my friends to inform them in this way of the real character of the occurrence. I am no "Irish braggart," or "bully," although I am an Irishman, and I believe I can show myself worthy of my country whenever I am required. If there are any who think they can make me "cry enough, like a whipped child," if No. 9 Chatham street is not too far out of the way, I will be happy to have them call and make the experiment. As for Hyer, I can "flax him out" without any exertion.

This warlike epistle to the Corinthians increased the excitement felt by the fancy, and the fever did not abate upon the publication on the following day, of the appended reply from Hyer:

Yesterday morning it was falsely stated, in one of the advertisements of this paper, signed "James Sullivan," that I had assailed him in an unjustifiable manner, and at a disadvantage, about six weeks ago, in a saloon at the corner of Park place and Broadway. I wish merely to state that this fellow, Sullivan, assaulted me, and that I chastised him for it, as I can and shall do again on similar provocation, and that I am ready at any time to meet any assails me. I have only to add, that Mr. Sullivan will find me always much readier to meet him anywhere than in the newspapers—anywhere, however, I am his master.

THOMAS HYER.

Though sufficiently belligerent in their tone, these letters did not, as it had been anticipated they would, lead immediately to the arrangement of a match, two months more elapsing ere that desideratum was effected. During the early part of the following August, however, a bar-room banter to Hyer, of $20, by one of Yankee's adherents, to the effect that he dared not make a match with Sullivan, brought about the requisite arrangement. A meeting was appointed for Aug. 7, at Ford's Tavern, 28 Park Row, and Hyer won his wager by offering to fight Sullivan for $3,000 a side, putting down $100 as forfeit. The amount mentioned by Tom was rather too high to suit the backers of his rival, but the preliminaries were finally arranged that evening, places for the receipt of stake money installments agreed upon, and the day of battle set for some date not exceeding three months therefrom. The stakes ultimated between 28 Park Row and 9 Chatham street, and at the time designated for the staking of each the fraternity gathered in force to witness the interesting ceremony, obtain whatever information could be gleaned, exchange opinions and compare notes, and thus afford a favorable opportunity offered for a little business in the way of monetary investment upon the issue. Prior to commencing training, exhibitions were given by the principals, Sullivan's taking place at the Shakespeare Hotel, and Hyer's at Magee's Concert Hall, Elizabeth street. Both exhibited George Thompson (Bob McLaren), who afterwards fought John Morrissey in California. Upon each occasion the room was crowded to the doors by an enthusiastic audience, who gave unmistakable evidence that the displays witnessed had afforded them the most complete satisfaction. That was fully demonstrated by the lavish applause bestowed.

Having gradually corrected some indulgent habits, about Dec. 1 the principals went into active training, Hyer being attended by George Thompson and Joe Winrow, while Sullivan had the services of Country McCluskey and Tom O'Donnell. Tom located himself at Peter Dodge's Hotel, near Macomb's Dam, Yankee selecting Shaw's Hotel, near the Union Course, L. I. Subsequently each man gave a second exhibition at Magee's, Sully's taking place Dec. 21, and Hyer's Jan. 18, 1849. Yankee was the victor, with McCluskey, and Thompson again stood before Tom, whose tremendous counter-hitting was commented upon favorably. The excitement in regard to the match was now at fever-heat, and the houses where sporting men, particularly those of the Celtic cast of mind, were wont to congregate were better patronised than ever before. As in all contests where nationality is brought to bear, the feeling between the opposing factions was very bitter, and not unfrequently did heated discussions lead to impromptu fistic tournaments in saloons or in the streets of the metropolis, Philadelphia and other cities. Sullivan was fortunate enough to win the toss for choice of battle-ground, and as the articles stipulated that the fight should take place in or near the States of Virginia, Maryland, Yankee set forth by way of Philadelphia to select a suitable locality. He hit upon Pool Island, in the upper part of Chesapeake Bay, as that the place of all others for the purpose. Notification of such selection having been sent to Hyer, the latter was on the next two days prior to the fixture, landing first at Cornwall Island, near by, with a view to throwing off the scent any possible spies or pursuers. Sullivan had anticipated him in this prudent course, having arrived there the same afternoon and crossed to Pool's prior to Tom's coming. Hyer set to work to examine the island, make soundings, and put up at the house attached to the lighthouse, while Sullivan had secured the only other place for human accommodation, some distance off.

Meanwhile the virtuous authorities of the model city of Baltimore, perceiving an opportunity to gain coveted reputation out of the excitement by attempting to stop the mill, were busily engaged laying their plans to circumvent the men of muscle. The two steamboats which had been chartered to convey the excursionists to the battle-ground were paralyzed by writs against their captains, and one of them—the Boston—was secured by the authorities for the purpose of pursuing the intending peace-breakers, a strong force of military being placed on board, armed to the teeth. Late in the afternoon of Tuesday, Feb. 6, the leading men of the fancy, finding their calculations in regard to steamboating upset, bestirred themselves to secure some other means of conveyance. After some persuasion they succeeded in inducing the owners of two oyster smacks to assist them out of their difficulty, and at 9 o'clock P. M. the pungees, each with about one hundred persons on board, cast off their lines and swung boldly out into the stream, the night being clear and cold, and the wind so high that grave doubts were expressed by the captains as to the safety of the Chesapeake. However, once started there was no such thing as turning back, and on went the vessels toward their destination, about thirty miles distant. The steamer Boston was preparing to get under way as they left, and the authorities saw the smacks depart, but no attempt was then made to molest them. Simultaneously with their departure, however, High Constable Gifford started with thirteen men across the land toward the nearest spot opposite the designated scene of battle, and shortly before dawn the Boston steamed down the bay for the same objective point.

Sullivan's pungee, the "Whig," reached the island first at 1.30 A. M., and Joe Beard of Baltimore and Johnny McCluskey proceeded to the house where Yankee was stopping. Finding him in sound slumber, Joe took a seat by the fire, intending to act as sentry until 5 o'clock, when he was to awake and take him aboard the smack. Hyer's craft came to anchor shortly afterwards, and the course was pursued towards him. The friends of the principals, though aware of the steamer being in pursuit, were in blissful ignorance of the approach of Constable Gifford and his squad of police, who reached the western beach of the bay about 3 o'clock, and, jumping into a boat, pulled ashore to the island where the belligerents lay asleep, all unconscious of impending danger. They were almost within shadow of the house wherein Hyer was quartered ere their presence became known, but luckily one of Tom's friends heard the sound of stoppage, and fearing a ruse upon the part of Tom's friends, leaped upon the frozen ground in time to run up-stairs and awaken Hyer, who instantly sprang to the floor, and hastily covering Thompson up in the bed, ran downstairs and secreted himself under a negress' cot on the ground floor. Dutch Charley followed with his clothes, and he dressed in haste. The officers were taken up-stairs by the owner of the house, who pointed to the bed whereon lay, as they supposed, the man they were in search of, and leaving a detachment in charge, the main force, highly elated with their success, proceeded to join the boarding party. No sooner were they at a safe distance than Hyer jumped through the window and started for the beach on a run, being joined in his flight by Joe Winrow, who had been roosting in a tree.

Fortunately, upon reaching the shore they found two men with a boat belonging to the steam propeller Columbia, which had brought a party from Philadelphia numbering about one hundred, and Tom and Joe were soon safely on board their smack. Joe Beard was dozing by the fire in Sully's room when the officers entered the house, and was awakened by a question put by Gifford to the man of the house as to Yankee's whereabouts. Taking in the situation at once, he instantly gave the alarm, and Sullivan leaped out of a window upon a shed, but being confronted by two armed officers on the roof, he, too, decided, to immediately got back again. Then throwing a cloak over Tom O'Donnell's shoulders, with that presence of mind which was one of his distinguishing characteristics, he cried out: "Run, Sullivan, run, as if hell had kicked you." The *ruse* proved successful, for, when the officers seized O'Donnell and allowing Sully to escape. The latter was up a tree in a twinkling, but finding that the bobbies were completely deceived, he quickly slipped to the ground and made his way to the beach, where he was taken on the shoulders of Johnny McCluskey and carried to the propeller's boat (which it will be perceived did good service to both principals) and rowed on board. What the officers said when they found how grievously they had been bamboozled we never heard, but it was a good way to dispel their resale to their chief promotion, and we opine that they laughed not with Thompson and O'Donnell when the conviction that their prey had escaped was forced upon their minds. The Boston had in the meantime arrived upon the scene, but not knowing upon which vessel the principals were, no attempt was made to board either, but a close watch was kept upon all three.

This espionage proved of no avail in aiding them to secure their object, however, for upon the propeller steaming over to Sullivan's smack, placing him on board, and then proceeding up the bay, the military and police became impressed with the idea that the principals were upon her, and a chase was given. The rival gladiators were then shown to each other from the decks of their schooners, in order to satisfy the friends of each, when Beckett, Sullivan's chief backer, called out to the opposing judge: "Will you follow us?" To which Hyer responded: "Yes, follow you anywhere." The vessels then bore away after the steamer and propeller, then a long way in advance. Soon after starting, however, Hyer's craft grounded, and the Whig returned after going a couple of miles, those on board not knowing the cause of stoppage, and fearing a ruse upon the part of Tom's friends. Yankee now sent ashore for his fighting shoes, which in the hurry of departure he had forgotten. It was a long while before Hyer's boat could be got off, and as the ring stood pitched before their eyes on the island, both parties were strongly tempted to take advantage of the absence of the law's myrmidons, and proceed to settle the matter there and then; but the dread of interference and subsequent arrest deterred them.

The Boston was no w returning, the peace-preservers having discovered their mistake, and she had almost come up to the excursion vessels when Hyer's pungee got afloat. Luckily for the fighters, who had about come to the conclusion that their anticipated sport was effectually spoiled, the steamer now got aground, and perceiving this the hitties, as their craft sailed away, put their fingers to their several noses and shouted derisively to the "sojers."

The vessel containing Hyer's party led the way, and it being agreed that the first eligible spot which presented itself should be the scene of the battle, about 2 o'clock P. M. a debarkation was in order at a place afterwards ascertained to be Rock Point, mouth of Still Pond Creek, in Kent County, on the eastern shore of Maryland, and distant from Baltimore about forty miles. Three-quarters of a mile away was observed a house, and thither the principals and their satellites wended their way, Sullivan footing it through the snow, while Hyer sensibly laid himself down in a cart half-filled with straw, and was driven thither. Each principal was given a large room on the ground floor, upon opposite sides of the wide hall, and here their immediate friends gathered around the huge, old-fashioned fireplaces, in which hickory logs blazed and crackled, diffusing a warmth most grateful to those who for nigh fifteen hours had been exposed to the severity of a biting atmosphere. Sullivan's representative selected a spot midway between the house and a barn, and here the process of erecting the ring was speedily begun by those mainly interested in the success of the principals. Stakes were improvised from pine-billets, and the top-gallant halyards of the Whig did service as ropes, in the absence of something better. The snow was cleared away from the interior of the enclosure, after which fresh earth was spaded by Hyer's partisans and spread over the frozen ground, filling up hollows, removing inequalities, and rendering the surface soft and elastic. The ring was not exactly square, and a slight acclivity was observable at the southern side. That this no very easy task was performed by willing hands with alacrity may be inferred from the fact that a few minutes past four o'clock everything was ready, and notice given to the principals.

Sullivan was first to emerge from the house, and when his green velvet cap came sailing over the heads of those gathered around the ring his partisans gave vent to their enthusiasm, which the cold weather could not chill, in resounding cheers. A couple of minutes afterward the American champion appeared, astride the shoulders of Dutch Charley, and the falling of his felt hat within the circle was the signal for a fresh outburst of enthusiasm. After tying their colors to one of the laddies, on behalf of Hyer being his country's starry ensign, and that sported by Sullivan a deep green kerchief, with oval white spots—the men sat down upon the knees of their seconds and looked intently upon each other while the concluding arrangements were being made. Upon the face of both was observable an expression which betokened the satisfaction each felt at having the opportunity afforded to prove his superiority over the other. Of the two Hyer seemed most composed, Sully's eyes glaring malignantly upon his antagonist, and his actions betraying a nervous anxiety to begin what he considered the comparatively easy task of "dressing out" Sir Thomas. On the contrary, Tom gazed calmly upon him, content to bide his time, without the slightest fear as to the issue. Joe Winrow for Hyer, and Johnny Lyng for Sullivan flipped a copper for choice of ground which was won for Yankee, who placed his opponent facing the sun. Samuel Van Nostrand had been chosen referee, and the squires of the men were then severally named. Hyer's second was Tom Burns, the latter of whom took the place of the captured Thompson; Sullivan, Johnny Lyng and Country McCluskey, who acted in the absence of Tom O'Donnell. Steve Wilson was bottle-holder for Sully, and Hyer's brother Larry performed a like office for him.

As the gladiators, bared to the waist, stood up on that bitter wintry afternoon, with determination written in every line of their features, each presented a study for a sculptor. The magnificent development of their herculean frames, the velvet-like skin, and the sparkle of their eyes attested that each had attained the very acme of physical condition, while the look of extreme confidence which beamed from the countenances of both betokened that they had the requisite spirit or courage. Sullivan, with his round, compact chest, formidable head, shelving flinty eyebrows, fierce glaring eyes and clean-turned shoulders, looked the very incarnation of the spirit of mischievous genius, while Hyer, with his broad, muscle-covered chest, long, sinewy arms and massive head, looked to trample his antagonist out of life. It had been thought that Sully's well-known wrestling powers—supposed to be greatly superior to those of his opponent—would go far toward enabling him to snatch the laurels from the field in a few rounds, as soon as "Time!" was called Yankee dashed impetuously at Hyer, intending to force a few rapid exchanges and then "toss" him, fully expecting that by pursuing such tactics he would soon break his youthful adversary in his lithe and graceful waist, and not only punish him severely, but also make a stun him with the falls. Tom met him as he came in, however, and warding off a well intended left-hand blow, stopped Yankee's rush with a right-hand pairhan on the forehead, which made a long abrasion of the scalp, bringing the claret copiously to the surface. Sullivan, somwhat astonished at this reception, gathered himself, and rushing in again like an enraged tiger, a few ineffective exchanges took place, when Sully clenched his antagonist and struggled for the throw. The hopes of his backers and friends rested upon his success at this effort, and the anxiety felt concerning the issue was so intense that the spectators, who stood upon planks several feet distant from the ring, crowded around the ropes, and with mingled hope and fear depicted upon their faces watched the struggle with almost superhuman exertions of the Celtic champion. The latter's adherents were soon convinced of the sad error into which they had fallen, however, for Hyer stood firm as an oak, and after his adversary had exhausted his powers, he bore him to the earth by sheer strength, falling heavily upon his prostrate body. It is needless for us to say that at this result, which decided most of the outside betting, huzzas loud and long went up for Hyer, or that Sullivan's partisans were proportionately depressed.

The second round did not differ materially from the first, save that in the few closing ones Yankee was entirely at the mercy of his taller and more powerful antagonist, who afterwards threw and fell upon him twelve times, and sent him down by a blow on the head during the third round, when the odds were anything upon Tom, fortune somewhat arily smiled upon Sullivan, who rushed wickedly in, as he did in nearly every round, and struck out right and left, the latter blow catching Hyer on the neck (some say the body), staggering him backward a couple of steps and throwing him into a sitting posture on the ground. Yankee and his friends were in great glee in consequence, but their jubilation was shortlived, for as he dashed in excitedly in the following round, eager to improve the advantage he had gained, the latter wildly caught him by the throat and drew him pepper with both hands, ending the round by throwing him a burster. The vast superiority of the American champion had already been demonstrated to the satisfaction of all, and henceforth Sullivan's chance of victory was not even equal to a save by a fluke. Still he continued to bravely face his antagonist, assuming the offensive while his powers lasted, and taking unmurmuringly the terrible punishment he received. He failed, however, to display that shrewdness and caution which he had shown in previous fights, seeming to consider himself in the ring not so much to decide the possession of a vast sum of money as to revenge himself upon Hyer. Notwithstanding that the severe falls he had sustained brought upon him the greatest punishment of all, he round after round clenched his huge opponent, and spent his strength in what he must have been convinced at the commencement were utterly useless attempts to throw Hyer. In the fifteenth round, which lasted as he was very weak, and Hyer for the second time opened fire, driving his adversary to the ropes, bending him over them and winding up each round by throwing and falling upon him with all his weight. In the latter round he caught Sullivan's head in Chancery, and bending it backward in its socket, gave it a wrench that must have caused the most agonizing pain. The sixteenth round was similar to the preceding two, Hyer driving the now helpless Sullivan before him, and again throwing him with force. The jig was up; Yankee, upon being raised to his feet, reeled half round and staggered backwards to the ropes. He could fight no more, and his seconds took him from the ring without waiting for the call of time.

Thus ended a contest which excited more widespread interest than any sporting event that had ever took place in America; yet, though for six long months the match had engaged the attention of thousands, its decision occupied but seventeen minutes and eighteen seconds. When the brief period which the men faced each other is considered with the fact that the loser was fearfully beaten, is taken into consideration, it will be seen that the fight was indeed of the hurricane order—made so mainly by the savage and unwise onslaughts of Sullivan. On the part of the latter was a succession of quick and tremendous efforts to outfight and exhaust his less experienced antagonist; but Hyer, aware of this intent, contented himself with standing at the scratch and returning telling counter hits for the rapid visitations of his excitable opponent, who in his eagerness to close often left himself open. He made few attempts to stop the blows of Sullivan, receiving them willingly for the chance such a course offered him to repay them with interest by countering. In this way he received more punishment than would otherwise have been the case, though (such is human nature) but little hurt), but it assisted him in bringing the battle to a speedy conclusion. In addition, Tom displayed admirable skill in fighting, and his method of hitting short with the left, as a preliminary to the discharge of his right, in the style of a half-arm pitch, to have been the best calculated in the use he made of it by the best hitters who have ever entered the prize-ring. His coolness and self-possession, too, were in direct contrast to the impetuousness and ill-temper which characterized his adversary. A claim of foul was made several times made because of the slowness of Hyer's seconds in removing their principal when he lay upon Sullivan, and though they were amenable to censure for so doing, it was the duty of the seconds of the opposing principal to have insisted upon their rights, and would have prevented a recurrence of the act. As there was no law in existence under which it could be called foul, the referee decided against the appeal, of course. That considerable time for rest was lost to Sullivan by his neglect upon the part of his seconds is undeniable, but the fault lay with nobody but his attendants.

The history of pugilism scarcely furnishes a parallel to this engagement. Certainly there is not recorded a battle in which so much desperate fighting took place in so brief a space of time, nor one in which more punishment was given and taken so heavily by both men all praise was due for the manly, straightforward manner in which the conflict was carried through. There was not the slightest attempt to win by means other than what could properly be designated fair, and the result decided unquestionably the relative merits of the men. In New York, Philadelphia, Baltimore or large cities generally people were greatly excited over the affair, and it cannot be denied that the news of the result was received with general joy, the sympathies of the major part of the population being with Hyer. In the metropolis the feeling was so much in favor of the victor that the shooting of Bill Poole in February, 1855. Subsequently he kept a public house on Irving place, adjoining the Academy of Music, on the side opposite the Lotus Club house building. He is one of the old sports who still reside in Gotham. Tom O'Donnell, after taking a prominent part in many subsequent ring fights, died at the St. Clair House, this city, a little over two years ago, at the age of 52. H. John Gordon is now, or was then, at the head of the list among the better-class of sporting men in the metropolis. He umpired for Hyer; J. J. Way acting for Sully. Hon. Mike Walsh, who became well-known as a brilliant writer, and was interested in *The Subterranean*, was Governor of the Tombs jail in Eighth avenue, near Seventeenth street, on the morning of March 17, 1859. George Kensett for many years kept a chop-house in Canal street, and died at Fordham, N. Y., Oct. 31, 1856. Joe Murphy, who was one of Sullivan's staunchest backers, and who is said to have lost all his money on the fight, died some years ago, as did also Larry Hyer, Tom's brother, and Cy. Shay, of Poole memory. Charley Duane, *alias* "Dutch Charley," has for many years resided in California, where, in 1866, he killed Col. Ross in a duel. He is under arrest at present, and the latter has been crippled for a long time, but possesses sufficient of this world's goods to keep him comfortable a short distance from San Francisco. John B. Sully clinched his anti-pugilistic proclivities into the institutions by which he formerly got his livelihood.

NEW PLAYS AT THE LONDON, ENG., THEATRES.

"ALONE,"

a three-act comedy by Messrs. Palgrave Simpson and H. C. Merivale, was produced at the Court Theatre, London, Eng., Oct. 25. Its story is thus told by *The Academy*: "It is a charming villa at Torquay, commanding a fine view of the sea and the coast adjacent, Colonel Challice remains sullen, cynical and blind. Late in life—at the close, indeed, of an active and arduous career—blindness has come upon him, and he is now confined to his room, and without assistance. Serious as is such a calamity, the colonel does not reckon it the worst of his misfortunes. He has had one daughter, who at the first dawn of womanhood has deserted him to embrace, as he believes, a life of disgrace and ignominy. A fortune stands, accordingly, the colonel likens himself to Lear, and is fond of quoting the passages from the play of 'Lear' which have an application to his own position. He is not wholly alone in his new home. A certain Stratton Strawless and his wife have settled down upon him, and strive to make themselves indispensable to him. A distant relationship gives them a right of interest, on the strength of which Stratton Strawless hopes to advance himself in the colonel's affections until he takes in his house and his will the place formerly filled by the daughter. Strawless, finding Mrs. Thornton, too, an adorable young widow, or a widow who would be adorable if she were a little less direct and strong in speech, is also a guest at the villa, and has apparently brought with her in her train a doctor of other pretensions than have brought a pug dog. These characters live together pretty comfortably, for Strawless takes with admirably trained subserviency the kicks which fall upon him, in hopes of the halfpence which are to follow. New visitors are expected, however. One is a certain Maude Trevor, a young lady Mrs. Thornton is anxious to recommend to Colonel Challice as a reader. She is at once welcomed, though a certain tone in her voice, as soon as she commences her functions, never fails to send the colonel into a reverie. The second visitor is a male, and so is less welcome, Colonel Challice expressing pretty loudly his disinclination to have anything more to do with a sex from which he has experienced irreparable wrong. Nevertheless, the new comer, Captain Bertie will do almost anything, and Captain Bertie is accordingly introduced. The real name of the young officer is Bertie Cameron, but Mrs. Thornton is careful to put forward the Christian name only. Something he has been reported to have done to complications exist between the parties, and that there is some underlying difficulty it is sought to conceal. Stratton Strawless has the instinct of a pointer as regards an intrigue, and he is the means of bringing about the explosion which ultimately follows. Captain Bertie, it tells the colonel, is introduced under a false name, his real name being Cameron. The mere mention of his name exercises a wonderful influence upon the colonel. He grows mad with excitement, asking its bearer if he is the man to whom his child's ruin and dishonor is attributable. Without waiting to hear explanations, of which the captain is profuse, the blind man gropes about until he lays hold of his enemy. Seizing him with a vice-like grip with one hand, he raises the other, which is armed with a stick. A moment more would see a fatal termination to a scene in which one combatant is mad and the other unresisting. Those who run from a distance would be too late for rescue. At this moment, however, the muscles relax, the hand drops, and the colonel falls back in a fit. Some one else is dead, as soon as the colonel is, we hear, better. He does not for a while appear, but the explanations proceed in his absence. Captain Bertie Cameron succeeds in showing to Miss Challice—for such Maud Trevor proves to be—that Mrs. Thornton is a bad character, and who is said to have lost all his money on the fight, died some years ago, as did also Larry Hyer, Tom's brother, and Cy. Shay, of Poole memory. Charley Duane, *alias* "Dutch Charley," has for many years resided in California, where, in 1866, he killed Col. Ross in a duel. He is under arrest at present, and the latter has been crippled for a long time, but possesses sufficient of this world's goods to keep him comfortable a short distance from San Francisco. John B. Sully clinched his anti-pugilistic proclivities into the institutions by which he formerly got his livelihood.

"WHICH IS WHICH?"

A comedietta from the pen of Theyre Smith, entitled as above, was brought out at the Gaiety Oct. 25, being performed by Miss Litton's company at a matinee. The plot—if plot it can be called—is ingenious; the dialogue, as might be expected from this author, is witty; and let us add, his work was capitally played, and caused abundant merriment. Mr. Capper is an impecunious artist, who has to submit so be eternally dunned by his creditors. The most persistent of these is a certain Paddles, whose emphatic demand couched in the words: "I want my money," elicits only from the aggravatingly cool Capper the response: "Ho! ho! I thought you wanted mine." Continual demands, however, for the payment of debts at length wear even a Capper's patience out, and so he determines to accept an offer made by a friend to accompany an expedition to the North Pole, and to take with him, as suggested, "plenty of white paint." But at the last moment there comes to the rescue an old uncle, in the person of Mr. Gargle. Gargle suggests matrimony as the way out of Capper's difficulties. He promises to introduce Miss Annie Pestle, an heiress, on the pretence of having her portrait painted. When the lady arrives she has as companion Miss Bertha Bingham, and now "which is which" becomes an important question. Capper's ingenuity is taxed to the utmost, for the ladies are delightfully mischievous. When he says "Good morning, Miss Pestle," they both answer at once; when commencing a catechism he asks the pretty heiress: "What is your name?" with catechetical orthodoxy she replies: "N. or M." In turn they praise his works, and in turn his heart inclines to each. Presently, however, Miss Bingham, thinking herself one too many in the company, and anxious to accommodate the aspiration of the artist, who has previously exclaimed: "How happy could I be with either, were t'other dear charmer away," finds an excuse to depart. Capper is soon brought to his knees at the feet of Miss Pestle, whom he mistakes for Miss Bingham, and there, discovered by old Gargle and the last-named lady, has the mystery explained, the problem solved, his fate sealed, and his debts paid.

CLIPPER VARIETIES.

Comprising Ballads, Songs and Dances, Comic Songs, Old Bills, etc.

WRITTEN AND COLLATED EXPRESSLY FOR THE CLIPPER.

CORRECTION.—In our notes upon the bill of the old Park Theatre we made one or two errors, which an older head than ours has kindly enabled us to correct. The Mr. Wheatleigh in the cast of "Jonathan in England" was Mr. Frederick Wheatley, the father of William. The former died in Philadelphia in 1836. Miss Emma Wheatley, who married Mr. James Mason, died in this city July 16, 1854. The Mr. Thorne who was underlined to appear in "The Moderns" was James Thorne, a baritone vocalist and an occasional performer of Irish parts. He died at sea while on a voyage from New Orleans to England in 1843.

TRANSFORMATION ACT.
The Tragedian as a Side-show Blower.

We'll wager that almost anyone who is at the pains to read this comes to the conclusion that the versatile peculiarities are herein described, or, at any rate, that he has met with somebody sufficiently like him to have been his twin brother. Jim Burns was not so universally known in the profession as a "disappointed actor." His first dash was as one of Shakespeare's heroes—the heaviest parts, however, he ever filled. Behind him the truth at the time, they would have done him a favor and saved him a great deal of misery; for, the truth is, Jim was not a calculated for the stage, but for making shoes or for hoeing a healthy row in a potato patch. In spite of prejudiced puffery, the public wouldn't see him in the light of an actor, and he mysteriously disappeared from the boards, to be next heard of as the assistant in the arduous role of "blower" for a traveling show and circus. A tall, gaunt, wiry fellow stood on a box in front of the canvas in a country fair, with a pile of small bills (not greenbacks, mind you, but bills of the kind that are usually seen of evenings circulating in the hands of patrons of the "ten-cent" exhibitions), and these glowing pictures of popular artists in the performance of all kinds of feats, possible and impossible, standing on their heads on horses and on poles, on each other's shoulders, on each other's bodies, twisting themselves out of shape, flying through the air, etc. His efforts to coral patron

CUPID'S FOIBLES, FOLLIES AND FANCIES.

ON THE PULLMAN-SLEEPER.

WRITTEN FOR THE NEW YORK CLIPPER.

The clanking train like lightning sped
By quiet town, through list'ning wood;
New York full twelve hours' ride ahead.
"On time, conductor!" "Yes sir." "Good!"

The downy berths, with comfort lined,
Were spread for people cramped and tired,
All thanks to Pullman's teeming mind,
The Traveler's guardian saint had "fired."

The lamps' low flames, with every sway
The trembling Palace-sleeper made,
Shot up in fitful puffs, to play
On metal bright and wood inlaid.

The curtains rich, of damask bright,
Behind the ample folds concealed
A twain, whom Hymen, joyous wight,
Had late in bonds of wedlock sealed.

The train ahead had found a ditch,
Its debris lay along the track;
The Pullman stopped upon a switch,
With red light signals looking back.

The happy Benedict, of love
The blissful stipend would not miss:
All earnestly he sought to prove
His soul's devotion with a kiss.

Disturbed, the modest, youthful bride
The bridegroom's supplication hears,
Admonishes that close beside
The couch, perchance, are eager ears!

Persistent Edward begged and plead,
And urged his claim with fervor deep—
"Ellen, just one, dear girl!" he said,
"And then we both can go to sleep."

The jaded passengers, so tried,
Their patience could no longer keep:
"Ellen, just one!" some vet'ran cried,
"And then we *all* can go to sleep!"

Cincinnati, Oct. 30, 1873. C. H. S.

THAT NARCISSUS CASE.

An Interesting Decision.

In the civil term of the Police Court at New Bedford, Mass., Monday, Judge Borden gave a decision in the case of Charles Hazeltine vs. John W. Nickerson, an action of tort, brought to recover damages for the alleged conversion by the defendant of one statuette called "Narcissus at the Fountain," the property of the plaintiff. In rendering his opinion, the Judge reviewed the criminal case already tried, and considered the character of the figure, which he described as an image, standing about two feet in height above its pedestal, apparently designed to represent a youth of about the age of sixteen years, graceful in form and natural in mien and attitude, but entirely nude, and with all the external organs, sexual included, exhibited in relative proportions. The figure was composed of common plaster of Paris, run in a mould, and indistinguishable from the best samples of similar productions dispensed by itinerant image-vendors about the streets. Judge Borden said that the pleadings presented the direct questions whether the defendant was justified in entering the premises of the plaintiff, without warrant or other legal process, and taking and carrying away the figure without the plaintiff's permission, or whether upon any other grounds set up he has a legal defense to this action. The answer sets forth three distinct grounds of defense: First, that the figure under the facts stated was a common nuisance, and the defendant as a private individual had a right to remove it; secondly, that he had such rights as a public officer and acting in his several capacities as such; and thirdly, that the possession of the plaintiff being for an unlawful purpose, he cannot successfully invoke the aid of the law to recover damages even for an unlawful taking. Judge Borden said he did not deem it necessary to enter into any elaborate discussion of these several points, because in his judgment the case in its legal aspects was not essentially different from the case of Brown vs. Perkins and wife, decided by the Supreme Court of Massachusetts and reported in the 12th of Gray 89, in which, in giving the opinion of the Court, Judge Shaw says: "It is not lawful by the common law for any and all persons to abate a common nuisance merely because it is a common nuisance. This right and power is never intrusted to individuals in general without process of law by way of vindicating the public rights, but solely for the relief of a party whose right is obstructed by such nuisance. The true theory of abatement of nuisance is, that an individual citizen may abate a private nuisance injurious to him, when he could also bring an action; and also when a common nuisance obstructs his individual right he may remove it to enable him to enjoy that right, and he cannot be called in question for so doing." This language, Judge Borden believed, disposed of the first point in the case; for it cannot, he said, be pretended, either upon the actual facts or upon the facts assumed to exist by the pleadings, that at the time of the abatement of that common nuisance, assuming it to be such, it obstructed his individual right in any such sense as the terms are used in law. In another part of the same case Judge Shaw says: "The Court are of opinion that spirituous liquors are not of themselves a common nuisance, but the act of keeping them for sale by statute creates a nuisance, and the only mode in which they can be lawfully destroyed is the one directed by statute, for the seizure by warrant, bringing them before a magistrate, and giving the owner of the property an opportunity to defend his right to it. In the opinion of the Judge, this is supposed of the second point; for if the only method in which an act can lawfully be done is not pursued, the official character of the actor is wholly immaterial in determining the question of justification. As to the third point, its determination, the Judge thought, was involved in the principles already considered; assuming that the possession of the statute by the plaintiff at the time of the taking was unlawful, being for the purpose of sale or exhibition, yet it would be practically a violation of all the principles decided in the case cited if the defendant, by his own unlawful act, could deprive the plaintiff of his property so taken, and then successfully defend his act by proving the unlawful possession of the plaintiff. The point was not made in that case, for the reason, probably, that it had already been decided in previous cases in the same court. Judgment was ordered for the plaintiff for nominal damages only and costs, and an appeal was taken from the decision.—*Boston* (Mass.) *Herald*, Nov. 11.

A DIVORCE WANTED.

Amanda Craig has made application in the Cincinnati, O., courts for divorce, custody of infant child and alimony; while her husband, Wm. A. Craig, applies for a divorce by cross petition, on the ground of plaintiff's adultery. The plaintiff alleges in her petition that she was married to the defendant on the 20th of April, 1871, in Colerain Township; that from the time of her marriage she has always conducted herself toward the defendant as a faithful, obedient and dutiful wife; that the defendant has wholly disregarded his marital duties, and has subjected her to extreme cruelty and violent abuse, and, finally, drove her from his house within four months after her marriage; that on the 10th of August, 1871, at the breakfast table, without any cause on her part, he flew into a passion, abused her by the use of all manner of obscene epithets, rose from the table with a knife in his hand in a menacing attitude toward her and said: "Now, leave here, d—n quick," whereupon she was obliged to flee, and sought protection in the house of her parents, in the vicinity of which she has resided up to the present time, though receiving no support from him. She, therefore, charges him with extreme cruelty. She also alleges adultery on the part of the defendant with one Lizzie Baker; that there is one child the issue of the marriage, and that the defendant has property to the value of $50,000.

The defendant denies the allegations of the plaintiff, and says that he is an old man, nearly sixty-two years of age; that before he was married he was a widower, having a family of thirteen children, nearly all of whom are married; that, by a life of unremitting toil, he accumulated, with the aid of his first wife, property of some value, although not of the value alleged in the petition; that, being solitary and desolate in his old age, his wife being dead and his children away from him, and being deceived and misled by the expressions of regard for him used by the plaintiff, he married her hastily and inconsiderately upon a few hours' suggestion, and took her to his home; that she was a woman of unchaste character, and was the mother of five bastard children, three of whom are now living, and one of whom is living with her, being a young lady of sixteen years of age; that she was a woman of sullen and morose disposition, designing in intrigue and determined in her purpose, and that he was duped by her into marriage; that four weeks after the marriage she deported herself in an amiable manner, and then she commenced to importune him in relation to his property; that he evaded her on this subject, and when she discovered that she could not control him she utterly changed her conduct toward him, and neglected him and her duties, and disregarded his feelings and his comfort, and that on the 10th of May, 1871, she abandoned him.

SEVEN DAMSELS COMMIT SUICIDE TO ESCAPE MARRIAGE.—A letter from Shanghae, China, says: "A romantic incident is reported to have taken place at Whampoo not many days ago. Some nine damsels, all maidens, living with different families in the village, seemed to have entertained an aversion to married life. Seeing the misery and toil to which the members of the families with whom they lived were subjected, and, above all, the slave like obedience of wives to the wills of their husbands, the damsels in question came to the resolution of putting an end to their earthly careers, which is here carried into effect by a different *modus operandi* to that of opium poisoning in vogue in Hong Kong. The nine damsels met by appointment on the bank of the river, at the entrance of one of the creeks in the vicinity of Brown's Folly, attired in heavy Winter garments, which they had sewn all together in order to prevent a separation. While thus united in body, heart and mind, the damsels plunged into the deep. As this happened close to the time of the festival of the seven female genii, who descended from heaven and are called the 'Seven Sisters,' all sorts of superstitious conclusions are drawn from it."

An African Sparring Match.

The Haussas are the most civilized of the African tribes, and their language, like French, is a cosmopolitan tongue. They, however, are inordinately fond of boxing, and in Clapperton's Diary the following account is given of a match: "The boxers arrived, attended by two drums and the whole body of butchers who here compose 'the fancy.' A ring was soon formed by the master of the ceremonies throwing dust on the spectators to make them stand back. The drummers entered the ring and began to drum hastily. One of the boxers followed. He placed himself in an attitude as if to oppose an antagonist, and brought his muscles into action, seemingly to find out that every sinew was in full force for the approaching combat; then, coming from time to time to the side of the ring, and presenting his right arm to the bystanders, he said: 'I am a hyena,' 'I am a lion,' 'I am able to kill all that oppose me.' The spectators to whom he presented himself laid their hands on his shoulder, repeating: 'The blessing of God be upon thee,' 'Thou art a hyena,' 'Thou art a lion.' He then abandoned the ring to another, who showed off in the same manner. The right hand and arm of the pugilists were now bound with narrow country-cloth, beginning with a fold round the middle finger, and then passed in many turns round the fist, the wrist, and the forearm.

After about twenty had separately gone through their attitudes of defiance and appeals to the bystanders, they were next brought forward by pairs. If they happened to be friends, they laid their left breasts together twice and exclaimed, 'We are lions, we are friends.' One then left the ring, and another was brought forward. If the two did not recognise one another as friends, the set-to immediately commenced. On taking their stations, the two pugilists first stood at some distance parrying with the left hand open, and, whenever opportunity offered, striking with the right. They generally aimed at the pit of the stomach and under the ribs. When ever they closed, one seized the other's head under his arm and beat it with his fist. In this position, with the head in chancery, they are said sometimes to attempt to gouge or scoop out one of the eyes. When they break loose, they never fail to give a swinging blow with the heel under the ribs, or sometimes under the left ear. It is these blows which are so often fatal. The combatants were immediately separated by my orders, as they were beginning to lose their tempers. When the sparring-match was heard of, the girls left their pitchers at the wells, the market-people threw down their baskets, and all ran to see the fight. The whole square before my house was crowded to excess. After six pairs had gone through several rounds, I ordered them, to their great satisfaction, the promised reward, and the multitude quietly dispersed."

BASEBALL.

THE ATHLETIC CLUB RECORD.

Mr. A. H. Wright, who has scored no less than 316 games for the Athletic Club since he has been connected with that organization, has prepared an elaborate statistical account of the field work of the Athletic players for 1873, from which we glean the appended details. The Athletics during the past fourteen seasons have played 539 games, winning 442, losing 92, and 5 being tie games. The greatest number of victories in any one season was 65 in 1870, and the most defeats 24, during the season just closed, this being actually *two* more defeats than the club had sustained during their *first nine seasons*. In these 539 games the Athletics scored 17,131 runs to their opponents' 6,312. Seven of the team of 1873 have each participated in more than one hundred games under the Athletic colors, McBride, whose record for faithful service is unsurpassed, taking the lead, having played uninterruptedly with the Athletics since the 28th of June, 1861, taking part in the unprecedented number of 475 games. The club record for 1873 is as follows:

CHAMPIONSHIP GAMES.

April 21,	Athletic vs Philadelphia, at Phila.	5	to 11
April 26,	Athletic vs Baltimore, at Philadelphia	11	4
April 30,	Athletic vs Baltimore, at Baltimore	10	12
May 7,	Athletic vs Washington, at Phila.	12	3
May 14,	Athletic vs Philadelphia, at Phila	5	0
May 17,	Athletic vs Mutual, at Philadelphia	12	0
May 24,	Athletic vs Mutual, at Brooklyn	11	7
May 26,	Athletic vs Atlantic, at Brooklyn	4	3
May 27,	Athletic vs Resolute, at Waverly, N. J.	11	2
May 28,	Athletic vs Baltimore, at Philadelphia	9	4
May 31,	Athletic vs Atlantic, at Philadelphia	10	5
June 9,	Athletic vs Resolute, at Philadelphia	14	4
June 9,	Athletic vs Mutual, at Philadelphia	22	3
June 11,	Athletic vs Philadelphia, at Phila	5	7
June 14,	Athletic vs Boston, at Boston	3	0
June 18,	Athletic vs Atlantic, at Brooklyn	4	13
June 20,	Athletic vs Mutual, at Brooklyn	9	7
June 27,	Athletic vs Philadelphia, at Phila	5	17
June 30,	Athletic vs Philadelphia, at Phila	17	27
July 1,	Athletic vs Baltimore, at Baltimore	11	2
July 4,	Athletic vs Washington, at Phila.	14	3
July 5,	Athletic vs Atlantic, at Philadelphia	16	7
July 12,	Athletic vs Boston, at Philadelphia	5	4
July 14,	Athletic vs Atlantic, at Brooklyn	7	18
July 21,	Athletic vs Boston, at Springfield, Mass.	21	5
July 21,	Athletic vs Baltimore, at Philadelphia	11	12
July 30,	Athletic vs Washington, at Phila.	30	19
Aug. 16,	Athletic vs Washington, at Philadelphia	14	0
Aug. 23,	Athletic vs Washington, at Philadelphia	7	2
Aug. 25,	Athletic vs Atlantic, at Philadelphia	6	10
Aug. 30,	Athletic vs Boston, at Boston	6	7
Sept. 1,	Athletic vs Atlantic, at Brooklyn	3	5
Sept. 4,	Athletic vs Mutual, at Philadelphia	5	7
Sept. 6,	Athletic vs Washington, at Philadelphia	14	2
Sept. 8,	Athletic vs Philadelphia, at Philadelphia	6	5
Sept. 10,	Athletic vs Boston, at Boston	4	10
Sept. 17,	Athletic vs Mutual, at Brooklyn	2	4
Sept. 22,	Athletic vs Atlantic, at Philadelphia	11	5
Sept. 22,	Athletic vs Philadelphia, at Philadelphia	7	14
Sept. 24,	Athletic vs Mutual, at Philadelphia	10	6
Sept. 29,	Athletic vs Philadelphia, at Philadelphia	7	6
Oct. 2,	Athletic vs Mutual, at Brooklyn	4	10
Oct. 4,	Athletic vs Boston, at Boston	7	8
Oct. 6,	Athletic vs Boston, at Boston	12	11
Oct. 15,	Athletic vs Philadelphia, at Philadelphia	9	17
Oct. 17,	Athletic vs Baltimore, at Philadelphia	6	17
Oct. 18,	Athletic vs Baltimore, at Philadelphia	13	6
Oct. 21,	Athletic vs Mutual, at Brooklyn	3	15
Oct. 23,	Athletic vs Atlantic, at Brooklyn	4	7
Oct. 24,	Athletic vs Boston, at Philadelphia	5	4
Oct. 25,	Athletic vs Boston, at Philadelphia	10	6
Oct. 29,	Athletic vs Atlantic, at Philadelphia	17	5
Totals		474	403

AMATEUR AND EXHIBITION GAMES.

April 14,	Athletic vs Eureka, at Philadelphia	19	to 2
April 24,	Athletic vs Eureka, at Philadelphia	11	3
April 28,	Athletic vs Canavan, at Philadelphia	21	8
May 19,	Athletic vs Canavan, at Philadelphia	29	1
June 12,	Athletic vs Princeton College, at Princeton, N. J.	22	6
July 23,	Athletic vs Marion, at Philadelphia	33	10
July 25,	Athletic vs Girard Col., at Philadelphia	35	4
Aug. 27,	Athletic vs Easton, at Philadelphia	22	4
Oct. 13,	Athletic vs Philadelphia, at Philadelphia	11	6
Oct. 23,	Athletic vs Philadelphia, at Philadelphia	7	15
Nov. 6,	Athletic vs Philadelphia, at Philadelphia	14	13
Nov. 7,	Athletic vs Princeton Col., at Princeton	5	0
Totals		229	72

The club averages of the batting and fielding in the above games are as follows:

	Games.	Times at bat.	Runs.	Base hits.	Average base hits.	Total put out.	Number assisted.	Times unassisted.	Average put out.	Errors.	Average errors.
Anson	51	182	103	2.02	140	28	8	62	10.54		
Fisler	49	183	73	1.69	170	119	3	95	2.76		
McGeary	52	63	84	1.61	98	148	1	88	2.84		
Sutton	51	50	82	1.60	87	127	1	70	2.49		
McBride	49	141	71	1.44	26	269	0	53	1.20		
Clapp	41	135	62	1.40	183	47	4	15	1.06		
Fisher	51	50	68	1.33	94	26	1	84	0.50		
Sensenderfer	10	31	11	1.10	31	44	1	23	1.50		
McMullin	52	58	64	1.23	117	6	2	25	0.11		
Reach	13	12	15	1.15	27	23	2	07	1.76		
Murnan	40	54	41	1.02	138	15	3	45	0.37		

No statistics are given of the number of errors committed, nor any details in regard to the pitching—two drawbacks to the completeness of the report.

From the record of the games published in THE CLIPPER we glean the following pitching statistics, showing the number of runs earned in their several games with the championship contestants during 1873:

	Games.	Innings pitched.	Total runs.	Earned runs.	Average earned runs per game.	Base hits.	Average base hits per game.	Bases on balls.	Average bases on balls per game.	Wild pitches.	Average wild pitches per game.	Batsmen hit by pitched ball.	Average batsmen hit by pitched ball per game.
Barnes	60	342	139	197	3.28	429	7.15	18	45	123	2.05	4	0.06
White	60	311	124	161	2.68	398	6.63	0	44	76	1.26	0	0.00
G. Wright	59	333	126	163	2.76	387	6.55	3	38	96	1.62	0	0.00
Addy	33	194	72	93	2.81	270	8.18	2	29	33	0.87	0	0.00
O'Rourke	57	297	108	135	2.36	366	6.42	1	26	39	0.68	0	0.00
Spalding	60	326	110	131	2.18	340	5.66	1	26	80	1.33	0	0.00
Leonard	58	304	100	122	2.10	372	6.41	2	24	81	1.39	0	0.00
Manning	31	135	42	51	1.64	174	5.61	1	16	27	0.87	0	0.00
Schafer	60	299	85	104	1.73	284	4.73	1	37	63	1.05	0	0.00
H. Wright	58	277	72	92	1.58	268	4.62	1	19	61	1.05	0	0.00
Substitutes	6	27	6	8	1.33	12	2.00	1	2	4	0.66	0	0.00

	Games.	Times at bat.	Total runs.	Total earned runs.	Average earned runs per game.	Total base hits.	Average base hits per game.	Total put outs.	Total assists.	Total errors.	Average errors per game.	Total passed balls.	Total wild pitches.
Barnes	191	192	3.18	3.20	109	65	8	7	7	38	15		
White	225	97	1.51	1.60	28	7	76	65	1	7	0		
G. Wright	90	242	1.52	4.10	29	60	0	0	5	37	11		
Addy	29	8	0.96	0.09	0	29	0	0	7	1	1		
O'Rourke	392	23	6.87	0.40	319	23	20	15	3	27	4		
Spalding	401	230	0.66	2.09	3	36	1	0	0	6	4		
Leonard	118	53	2.03	0.91	26	84	5	2	13	10	2		
Manning	32	8	9.67	0.25	280	9	6	5	1	15			
Schafer	118	81	3.00	1.40	35	16	26	11	8	32	24		
H. Wright	61	17	1.05	0.29	0	61	0	0	7	1			
Substitutes	27	5	4.50	0.33	26	1	0	0	3	3			

The salaries of the Boston nine for 1873 were as follows: Spalding, $1,800; White, $1,500; O'Rourke, $800; Barnes, $1,800; Geo. Wright, $1,800; Schafer, $1,200; Leonard, $1,400; Capt. Harry Wright, $1,800; Addy, $75 per month since engaged; Birdsall, $1,000; Sweasy, $800; Manning, $500.

BALTIMORE CLUB RECORD.

Mr. C. A. Hadel's statistical report of the play of the season of the Baltimore Club occupies nearly a column of *The American*. It is exhaustive of the subject, and is worthy of a better basis for the work done. As information for the general public, such a full table as that Mr. Hadel presents is work thrown away. We have seen a good many reports of the play of baseball nines within the past ten years, but none so fully covering the ground as the statistical report of the efficient scorer of the Baltimore Club for 1873. From the record in question, we glean the following essential particulars:

BATTING AVERAGES.

	No. of games.	Times at bat.	Runs.	Aver. runs per game.	Base hits.	Aver. base hits per game.	Total base hits.	Aver. base hits per time at bat.	Total bases on hits.	Aver. bases hits per game.	1872. Aver. hits per time at bat.
McVey	38	198	52	1.34	76	2.00	383	104	1.33		
Carey	57	301	76	1.33	105	1.84	349	137	1.33	2.60	
Force	49	220	81	1.65	85	1.73	340	103	2.16	423	
Hall	36	179	46	1.29	59	1.64	330	78	1.62	345	
Mills	55	273	66	1.20	89	1.62	326	118	1.38	284	
York	58	269	71	1.22	90	1.55	311	118	1.29	269	
Pike	57	302	73	1.28	93	1.67	309	141	1.69	312	
Radcliffe	45	247	59	1.31	74	1.64	300	87	1.61	314	
Craver	40	201	41	1.02	60	1.50	299	76	1.44	280	
Brainard	16	72	18	1.12	20	1.25	278	20			
Hastings	131	161	47	1.51	44	1.42	273	49	1.46	302	
Cummings	42	197	30	0.71	47	1.12	238	50	0.82		
		2670	689	11.36	842	14.52	315	1081			

		Athletic.	Boston.	Mutual.	Maryland.	Philadelphia.	Washington.
1872.	Average assisting	3.00	3.05	2.05	2.21	2.80	2.00
	Average put out	2.74	2.40	2.83	2.78	2.41	3.03
Average assisting		0.89	0.06	0.13	0.12	1.83	0.39
Average put out		3.47	2.90	3.46	3.35	3.13	5.31
Assisting		343	21	80	72	133	22
Total put out		1352	901	1330	1287	1270	2044
Home plate		0	0	0	0	0	0
Third base		84	8	46	41	70	125
Second base		0	0	0	0	0	0
First base		1	0	0	0	0	0
Foul bounds caught		32	2	11	8	23	30
Foul flies caught		19	13	7	10	7	19
Flies caught		312	301	157	185	155	258
		31	24	23	19	30	40

	Games.	Runs.	Total bases on hits.	Total put outs.	Total assists.	Total errors.	Total passed balls.	Total wild pitches.
McVey	38	52	104	158	6	2	48	
Carey	57	76	137	133	1	0	53	
Force	49	81	103	216	0	0	42	
Hall	36	46	78	162	0	0	34	
Mills	55	66	118	138	1	0	28	
York	58	71	118	129	0	0	26	
Pike	57	73	141	169	0	0	31	
Radcliffe	45	59	87	161	0	0	31	
Craver	40	41	76	144	0	0	28	
Brainard	16	18	20					
Hastings	131	47	49	146	0	0	30	
Cummings	42	30	50	82	0	0	30	
		689	1081					

The average of first-base hits made by each player against each of the nines in the championship arena during 1873 was as follows:

	Athletic.	Boston.	Mutual.	Maryland.	Philadelphia.	Washington.
McVey	2.60	1.80	2.50	2.00	3.20	1.17
Carey	2.22	1.57	2.00	1.55	2.20	1.33
Force	2.43	1.83	1.22	1.00	2.75	1.33
Hall	2.00	1.00	1.50	2.50	1.83	0.00
Mills	2.13	1.16	1.55	1.00	2.80	1.00
York	2.11	1.57	1.50	1.00	2.20	0.88
Pike	1.55	1.43	2.20	1.33	2.50	1.11
Radcliffe	1.37	1.00	1.60	0.71	2.00	1.66
Craver	1.17	1.00	2.12	1.17	1.50	1.85
Brainard	1.50	1.50	0.80	1.00	3.00	2.00
Hastings	1.93	1.00	0.00	0.75	2.00	1.50
Cummings	0.83	1.20	1.00	1.28	0.66	0.55

	Fly outs.	Foul flies caught.	Foul bounds caught.	Missed balls.	Muffed balls.	Wild throws.
McVey	2.00	3.00	1.17	2.00	1.00	
Carey	1.33	1.33	1.33	2.33	1.77	
Force	1.33	2.75	1.33	2.33	1.77	
Hall	1.00	2.50	1.33	0.00	1.00	
Mills	1.00	2.80	1.00	2.00	2.00	
York	0.88	2.20	0.66	2.50	2.16	
Pike	1.33	2.50	1.11	0.66	2.16	
Radcliffe	1.00	2.33	1.66	2.50	2.25	
Craver	1.17	1.50	1.85	2.50	0.60	
Brainard	1.00	3.00	2.00		1.00	
Hastings	0.75	2.00	1.50	2.00	1.00	
Cummings	0.55	1.66	1.83		1.66	

The record of total base-hits made against the above clubs is as follows:

Atlantic	157	Philadelphia	101
Boston	149	Mutual	87
Maryland	105	Athletic	86
Washington	102	Resolute	45

Average of base-hits against five of the above clubs:

Atlantic	18.83	Athletic	11.90
Washington	16.50	Boston	7.00
Mutual	12.73		

Average of base-hits made by opponents against the Baltimore pitching and fielding:

Athletic	12.37	Atlantic	9.83
Boston	10.23	Washington	5.50
Mutual	9.90		

By the above figures it will be seen that the Baltimores were most successful in their batting against the Atlantics, and least successful against the Bostons, while the most successful opponents of the Baltimores were the Athletics, the Washingtons being the least.

Out of a total of 842 base-hits, no less than 374 were ground hits, showing excellent batting. The total games played are as follows:

	Athletic.	Atlantic.	Boston.	Mutual.	Maryland.	Philadelphia.	Washington.	
Baltimore	2	4	7	3	0	1	0	6 Lost 22
Baltimore	3	2	6	5	3	3	6	Won 35
Baltimore	9	7	10	9	5	9	3	6 Played 58

One of the games played ended in a tie score, and five were forfeited.

THE BOSTON CLUB AVERAGES.

The following are the averages of the Boston Club as compiled by Mr. N. F. Fenno, of the organization:

	Games.	Times at bat.	Total runs.	Total earned runs.	Average earned runs per game.	Total base hits.	Average base hits per game.	Total bases on hits.	Average bases on hits per game.	Total put outs.	Total assists.	Total errors.	Average errors per game.	Total passed balls.	Total wild pitches.
Barnes	60	342	139	197	3.28	429	7.15	18	45	123					
White	60	311	124	161	2.68	398	6.63	0	44	76					
G. Wright	59	333	126	163	2.76	387	6.55	3	38	96					
Addy	33	194	72	93	2.81	270	8.18	2	29	33					
O'Rourke	57	297	108	135	2.36	366	6.42	1	26	39					
Spalding	60	326	110	131	2.18	340	5.66	1	26	80					
Leonard	58	304	100	122	2.10	372	6.41	2	24	81					
Manning	31	135	42	51	1.64	174	5.61	1	16	27					
Schafer	60	299	85	104	1.73	284	4.73	1	37	63					
H. Wright	58	277	72	92	2.68	268	4.62	1	19	61					
Substitutes	6	27	6	8	1.33	12	2.00	1	2	4					

	Games.	Times at bat.	Total runs.	Total earned runs.	Average earned runs per game.	Total base hits.	Average base hits per game.	Total put outs.	Total assists.	Total errors.	Average errors per game.	Total passed balls.	Total wild pitches.
Barnes	191	192	3.18	3.20	109	65	8	7	7	38	15		
White	225	97	1.51	1.60	28	7	76	65	1	7	0		
G. Wright	90	242	1.52	4.10	29	60	0	0	5	37	11		
Addy	29	8	0.96	0.09	0	29	0	0	7	1	1		
O'Rourke	392	23	6.87	0.40	319	23	20	15	3	27	4		
Spalding	401	230	0.66	2.09	3	36	1	0	0	6	4		
Leonard	118	53	2.03	0.91	26	84	5	2	13	10	2		
Manning	32	8	9.67	0.25	280	9	6	5	1	15			
Schafer	118	81	3.00	1.40	35	16	26	11	8	32	24		
H. Wright	61	17	1.05	0.29	0	61	0	0	7	1			
Substitutes	27	5	4.50	0.33	26	1	0	0	3	3			

	Athletic.	Atlantic.	Baltimore.	Boston.	Maryland.	Mutual.	Philadelphia.	Washington.	Resolute.	Total.	Games.
Athletic		30	17	9	0	29	29	2	42	158	6
Atlantic	24		10	11	0	18	14	19	19	115	12
Baltimore	15	44		40	15	16	16	9	23	178	9
Boston	17	43	46		0	46	32	14	24	244	5
Maryland	0	0	3	0		0	0	0	2	5	2
Mutual	16	27	18	29	0		19	11	11	131	12
Philadelphia	19	27	28	23	0	20		9	22	148	9
Resolute	1	3	5	12	0	9	1		2	33	6
Washington	6	8	4	15	15	8	9	2		67	12

From the above it will be seen that the clubs rank as below in the statistics of total runs earned and the average to a game, the precedence being given according to the best average:

Clubs.	Earned.	Average.	Clubs.	Earned.	Average.
	Total Runs			Total Runs	
Boston	241	4 to 1	Atlantic	115	2 to 9
Baltimore	178	3 31	Washington	67	1 20
Athletic	158	3 14	Resolute	39	1 17
Philadelphia	148	2 38	Maryland	5	1 0
Mutual	131	2 19			

The general average is two runs to a match and a third over.

Glancing over the figures in the full record, it will be seen—judging by the earned runs recorded—that the Athletics found Stearns of the Washington nine the easiest pitcher to punish, and Spalding of the Boston nine the most difficult. On the other hand, the Bostons had the most trouble in batting Stearns' pitching successfully, while they punished Zettlein's with greater ease than any other pitcher's. The majority of nines, it will be seen, found McBride's pitching the most difficult to hit

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Profession.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be enclosed for each and every letter, and the line of business to be advertised for the party addressed should be given, in order to prevent mistakes.

LADIES' LIST.

Antonio Lottie
Alexander, Sara
Aimee, Mlle. (2)
Atkins, Annie E.
Booth, Josie (2)
Baker, May M
Baker, Marie M.
Brennan, Mrs R. A
Bertram, Celia
Christie, Miss
Frank
Coleman, Louie
Cornforth, Mrs. Henry
Cleveland, Nellie
Comedy L. (2)
Cook, Millie
Crayton, Gussie(3) 3c.
Daniels, Mrs. A E.
Drury, Nellie
Delmay, Lulu (2)
Dunham, Ella
Duval, Carrie
Dark, Lizzie
Elms, Sophie
Estelle, Katie
Engel, Jennie 18c.
Eccles, Mary L. (2)
Eyrique, Susie
Elms, Sophie
Fisher, Katie
Fuller, Blanche (2)
Freeth, Mrs. J. W.
Fontaigbleau, Mlle
Frank, Joseph
Gray, Ada
Gardner, Carrie
Gardner, Mary

German, Lottie (2)
Germon, Effie
Greenfield, Ida
Hunter, Jessie
Hayes, Sallie
Hall, Lillie
Heflin, Ella
Howard, Adah M.
Hindle, Annie (6)
Herd, Celia
Kelsey, Hattie
Land, Belle
Lisson, French
Lisle, Minnie
La Verd Children
La, Miss D.
Linden, Lillie
La Pointe, Charlotte
Lillian, Grace & Lena
Lavard, Mrs. C. (2
Livingstone, Mrs Fred
Le Brun, Marie (3)
Leake, Ann E.
Lang, Ione
Moore, Mrs. G. F.
Mack, Daisy
Mordaunt, Plessy
Mayfield, Alice
Montague, Fannie
Wallace Troupe
Merritt, Mrs. Martha
Mitchely, Josephine
Norwood, Marian E.

Neilson, Miss (2)
Phillips, Isabella
Phillips, Miss E.3c.
Pearl, Amy
Ryan, Mrs. Belvil
Raymond, Mrs. Maria L.
Rundles, Mrs. Jas.
Russell, Lena
Richards, Pauline
Riddel, Lizie
Sharpe, Kittie
Stiles, Mrs. John J.
Stevens, Ruby
Wanzer, Blanche
Starr, Susie (2)
Shirley, Lizzie 10c.
Stanley, Kittie
Sweeney, Mrs. J. F.
Sanford, Mrs. Nellie
Thompson, Lydia (2)
Turnour, Mrs. Millie
Treville, Fannie
Taylor, Nettie
Tracy, Imogene
Vane, Olive
Vane, Isabella
Wyndham, Alice
Wallace Troupe
Wentworth, Lulu
Woods, Emma J. H.
Westman, Lucille
Washburn, Miss N.
Young, Millie 3c.
Zanfretta, Matilda

GENTLEMEN'S LIST.

Atkins, Willie A.
Adams Bros.
Aymar, Wm. T.
Albaugh, J. W.
Adams, Edward
Allyne, R. T. J.
Armstrong, Chas. T.
Ashforth, Arthur A.
Anderson, Prof.
Almonte, Edwin
Aiken, Albert W.
Austin, Chas.
Antonio, Wash
Allanson, Mons.
Alden, Gen. D. A.
Ashcroft, Wm.
Allen, W. Leslie
Arden, Moses
Baermann, Henry
Boisrett, Wm.
Bowron, Wm. L.
Burton, John W.
Byrnes, Robt.
Belmont, Chas. & Lottie
Bird, Eugene
Butler & Christie
Bridget, Sandy
Benedict, Prof.
Bidaux, Gustave (2)
Buckley, Harry
Buntline, Ned
Beans, Leon
Blew, John A.
Bailey, Harry
Bradshaw, Geo. W
Brink, Edward
Blodgett, Harry
Barry, Edward
Barnum, P. T.
Birch, Wm.
Blakeney, Wm. (2)
Beil, Frank
Bailey, Jas. (manager)
Bunt, Master Clarence
Burgess, Cool
Brown, Harry (late with Cal Wagner)
Benson, Geo. W
Brace, Wm. W
Blitz, Jerome
Clause, E. D
Carney, Jo
Colville, Chas.
Cooper, Harry
Cooper, Wm. H. (with Glassford)
Crill, M. K.
Callender's Minstrels
Clarke, C. H
Cole, W. W.
Colley, John
Clark, Frank
Cohan, Jerry (2)
Christie, Ralph
"Children" (Light-ning Drill)
Collins, Add.
Carroll, R. M. (2)
Clark, Geo. M. (2)
Coleman, J.
Crowell, Geo. W. J.
Couldock, C. W. (2)
Coutts, John
Causeland, Frank
Causland, Harry
Cole, Lew
"Character Vocalist"
Cushing, G. L.
Cadona, Harry
Chirini, Martino
Crew, Gilbert
Conner, Edwin S.
Dobson, Chas. E. (3)
Donnell, Billy
Dean, (of Dean's Circus)
Daly, Jas. W (song and dance)
Dawlinger, Chr.
Dupree, Chas. H.
"D. G." (quarter & half)
Derious, Geo.
Davenport, Geo. C
Delano, Jesse
Durand, A. J.
Dumont, Frank
Dayton, Tommy (2)
De Haven, Charley
Dobson, Geo.
Davey, T. W.
De Bar, Ben
Denier, Tony
Emerson, Johnny
Eagan, Master
Edwards, J. E.
Eckert, John
Eldridge, Prof. Harry
Emmet, J. K.
Ellanson, Wm.
Elsner & Gotthold 3c.
"E. F. I."
Fielding, James
Freeth, J.
Fulton, Edward
Fox, J.
Fortescue, Geo. K.
Florentine, Mons
Foote, Jr., Wm.
Forest, Jas. W
Forrester, C. G. (2)

Ferguson, R. M.
French, Saml. (publisher)
Fields, Geo.
Fleury, Fernando
Fitzgerald, Jas.
Frary, Ricardo, or Nellie Steel
Forrester, Das B.
Forrester, Alonzo
Freeman, J. M.
Field, Jas. R.
Foster, Gustavus
Graham, Sam
Griffiths, Wm
Godfrey, Henry
Goshen, Petre
Graves, End.
Harris, C. Joe
Harris, J.
Hicks, Chas. H.
Harvey, John
Hart, Harry
Harrison, Charley (humorist)
Harrington, Frank
Hardie, Harry
Herndon, Thos.
Harper, Tom
Hamlin, John
Heathwood, T. H.
Hall, A. W. (late of Cleveland)
Hardenbrook, J. A.
Howell, Jas.
Howard, Chas.
Hoey, John E.
Hasson, Billy
Hamilton, Wiley
Hart, Henry
Hernandez, Arthur
Jones, Frank
Jones, Arnold (2)
Johnson, Bob
Kynock, F.
Kline, G. W.
Kempe, Adolphe
Kruger, Col. Jac.
Kenyon, K. (2)
Ke'sh, F. M. (manager)
Kidder, E. E.
Kent, Frank
Leavitt, M. B.
Lingard, W. H. (3)
Lowell, E. F.
Loveday, G. B.
Lelland, Matt
Little, Harry G.
Laiscelle, Lyman
Leslie, Leon
Locrenia, Sig.
Lent, L. B.
Linton, Guy
Lee Bros.
Le Clair, Shed (2)
Lovell, Harry
Lacy, Virgil
Largay, Chas.
Locke, E. A.
Lavarnie, Frank
Lecuyer, Constant
Marsicco, Walter
Maeder, Fred
Morse, J. T. 6c.
Morris, Lewis
Melville, Chas. (2)
Martin, Prof. D.
Murtz, John
Morgan Family, The
Gaywood, C. H.
Naylor, Mr. (author)
Gordillo, Sig.
Gaylord, J. (of Skiff & Gaylord) (4)
Gaylord, Ed. S.
Gallagher, M.
Gorman, Eugene
Gardner, C. (minstrel)
Gardner, C. (manager)
Goshen, Petre
Graves, End.
Harris, C. Joe
Harris, J.
Hicks, Chas. H.
Harvey, John
Hart, Harry
Harrison, Charley (humorist)
Harrington, Frank
Hardie, Harry
Herndon, Thos.
Harper, Tom
Hamlin, John
Heathwood, T. H.
Hall, A. W. (late of Cleveland)
Hardenbrook, J. A.
Howell, Jas.
Howard, Chas.
Hoey, John E.
Hasson, Billy
Hamilton, Wiley
Hart, Henry
Hernandez, Arthur
Jones, Frank
Jones, Arnold (2)
Johnson, Bob
Kynock, F.
Kline, G. W.
Kempe, Adolphe
Kruger, Col. Jac.
Kenyon, K. (2)
Ke'sh, F. M. (manager)
Kidder, E. E.
Kent, Frank
Leavitt, M. B.
Lingard, W. H. (3)
Lowell, E. F.
Loveday, G. B.
Lelland, Matt
Little, Harry G.
Laiscelle, Lyman
Leslie, Leon
Locrenia, Sig.
Lent, L. B.
Linton, Guy
Lee Bros.
Le Clair, Shed (2)
Lovell, Harry
Lacy, Virgil
Largay, Chas.
Locke, E. A.
Lavarnie, Frank
Lecuyer, Constant
Marsicco, Walter
Maeder, Fred
Morse, J. T. 6c.
Morris, Lewis
Melville, Chas. (2)
Martin, Prof. D.
Murtz, John
Morgan Family, The
Morrisey, J. (mystic changes) (3)
Magee, Johnny
Morris, Andy (2)
Myre or Morse, M.
McCullough, John
McGinley, Maj. Ben
Moore, Master Eddie
McVeigh, Johnny
Moore, Chester C.
McClure, Dan
Mills, Jas.
McCormick, Matt.
Manager Tremaine Bros. Op. Troupe
Moore, L. G.
"Neoskabeta"
Nelson, Prof. R.
Nagle, Richard
Newcombe, Bobby (2)
O'Lynn, Bryan
Olnhausen, Julius
Ostrander, T. F.
Pease, Wm. T.
Pfaff, Daniel (2)
Pack, Jas. W.
Parker, Louis
Page, Frank A. (3)
Phelon, Chas. I.
Peak, Ed. S.
Peak, Wm. H.
"Panorama" (3) 3c.
Percy & Rogers
Phillips, Gus ("Cofty Goosh")
Porter, W. S.
Peasley, Johnny Prosho, Thos.
Praeger Family, The
Pleitz, Wm.
Price, Wally
Pansey, W.
Queen, Montgomery
"Quardo"
Russell, L. H. (musician)
Rogers, Nat
Rahn, D. E.
Richardson, T. G.
Robbins, Hiram
Rankin, Andrew
Robinson, H (manager)
Reed, Sig. (2)
Richardson, C. (man-fish)
Rapier, John
Rickaby, John
Roberts, N. D.
Retford, H.
Robinson, Prof. Wm. J.
Robertson, Alex. (3)
Riley, Henry
Reed, Harry L.
Richards, Prof.
Reed, Isaac
Rubini, P.
Smart, John H.
Shultz, A. H.
St. Ormond, H. L.
Stern, Chas. H.
Sharpley, Sam
Sharpley, Jack
Smith, Jake
Seagrave, Billy
Shelley, Chas.
Stowell, E. H.
Sanford, Elias F. 2c.
Stanley, Ernest
Stanley, Wm. H.
Scalini
Smith, Dunk H.
Smith, G. Paul 6c.
Spalding, C. F. 20c.
Saville, Stephen
Shay, Harry
Stewart, J. C.
Snow, Charles
Scott, Bobby (2)
Snow, E. E.
Smiles, M.
Snow, Dan. J.
Sanford, J. (banjoist)
Strahan, T. J
Thompson, Chas. J.
Tyrrell, R. T.
Turner, J. (of Cumbelina & Turner)
Tobin, Prof. Thos. W. (2)
Vogel, P. Bx.
Vetorelli, H.
Varnum, Master Willie
Vincent, Jas.
Walcott, Chas.
Worley, Chas.
Wilson Chas. (minstrel)
Walcott, E. W.
Wright, J. M.
Wagner, Cal.
West, Alban S.
Washburn, P. S.
Wilman, Nelson (2)
Watson, Ed.
Wilson, Gustave
Ward, J. W. (with Cooper's Circus)
Ward, Jos.
Ward, H. A.
Young, Mr. & Mrs. Chas.
Zegrino (gymnast)
Zeiger, Chas. (2)

THE FOLLOWING LETTERS have been sent to us from the office of *The Era*, London, Eng., with a request for us to forward them: Gregory, Mr.; Gregory, Willie S.; Gregory, Gertrude M.; Hollings, Miss; Hunt, Mrs. T. W.; Ware, George (2)

INTRODUCTORY OVERTURE.

MONDAY, Nov. 17, 1873.

Cuba! Cuba!! Cuba!!! This is our latest sensation, and it comes in season to divert the public attention from the financial panic which, for the past two months, has held possession of the boards, to speak dramatically. It is no wonder that the public mind is distraught over the terrible tragedy enacted at Santiago de Cuba; but what this country is going to do about it beyond holding the conventional mass meetings is not clearly apparent at the present writing. The papers are full of bounce and bluster, for the Cuban butchery enables the manufacturers of public opinion to let off a little of that surplus airy nothing with which they have been charged. Cuba is the rallying cry of all the sore-heads, of all the dissatisfied in politics, of all the unemployed, of those who see in the horrors of war "the opportunity" for which they have been longing to set themselves and the mismanaged world aright. In the streets we hear the cry that "Cuba shall be free!" The cry is echoed and re-echoed in the theatre, at the opera—in all places of amusement and public resort. Everybody pants for human gore as if the butchery of the victims of the Virginius were not sufficient for the day. "Blood, more blood!" is the demand of the thoughtless. Vengeance is the warlike sound we see from day to day fill night. But all this is but the effervescence, the froth that we see upon the surface, with no lasting effect. The sober second thought will come, when reason will take the place of frantic rage, and the Cuban atrocities will be viewed through unprejudiced eyes, and whatever American rights have been outraged by the bloody-minded butchers of Santiago de Cuba, for those wrongs ample reparation will be forced from the cowardly assassins, at the cannon's mouth if necessary. And in the meantime let us hold our horses, trusting to the administration at Washington to uphold the honor of our country.

.....The amusements of this city remain in about the same condition as per last quotations; that is to say, theatrical business is weak, and money in fashionable opera is trying to worry out the season, but without great pecuniary results. Strakosch at the Academy is wrestling with "adverse circumstances" and "indisposed" singers. In fact, should the epidemic that prevails among operatic continue much longer, Strakosch will have to set up his own hospital. *The World* of yesterday says that Strakosch's expenses are $15,000 per week, while his receipts have averaged $11,000. It needs no lightning calculator to figure up the profits, if this is a fair statement. Maretzek in a choleric moment, some years ago, and started on a foraging expedition; but, as the sheriff would say, there were no effects, and the valiant commander of the operating forces took the back track, and flopped down upon New York again. He gave us two performances at the Lyceum, but artistically the same unvarnished tale was apparent. At the first night, Jamet failed to respond to his cue, and the curtain had to be rung down until such time as the refractory Jemmy could be induced to come up smiling, after he had "seen a man." The tenor is in a sickly condition—he is pale, bony; and the few whose insides *look* healthy depend upon an artificial paper inflation for their life-sustaining appearance. Not a single theatre is even moderately filled. Managerial stars who formerly attracted very large audiences whenever they appeared, now look with disgust upon numerous vacant seats. And the speck of war is not calculated to improve matters just yet. There will be a change for the better, it is thought, ere long. From the provinces, "the news is conflicting." A few organizations are paying expenses, and calling it a surplus of "coming events cast their shadows before;" other troupes are collapsing and going into involuntary bankruptcy. Last week an "earthquake" or something similar dissolved a company that went "on to Richmond." A running Rivers is said to have swallowed up the "balance on hand," and made some of the company "scarce." While there is life, there is hope, notwithstanding the poet insists that "Hope told a flattering tale."

.....Late advices from San Francisco disclose the startling fact that at one of the halls of amusement in that city there is a man who, with a rifle, at thirty paces distance, shoots a silver half dollar out of another man's hand. The shooting part of the story is all correct, but in this direction the most difficult feature of the performance would be to find a man with a silver half dollar.....Despite the hard times, and the sad character of the performance of "The New Magdalen" at Daly's Broadway Theatre, we were forced to smile [no; *not* to drink, Jimmy] at a *contrelto aspa [all* languages spoken in this office] which occurred at that house on Tuesday evening last. Grace Roseberry flies dead, shot by a bullet discharged from the gun of some reckless Prussian. While the doctor and assistants were bearing the lifeless body from the ground to the bed, the corpse raised its arm to the shoulder of one of the bearers, and froze to it just the same as if it wasn't a corpse. Those then laughed who never laughed before at such a thing, and those who *always* laughed, then laughed the more.....Magicians are giving things away with a liberality for which we had never given them credit. Whole cottage sets are forced upon the patrons of their entertainments, and it is no uncommon thing to see a man pick up his prize bedstead and walk. Chairs and tables are thrown among the gift-seekers, and stoves are cast with a discriminating hand at the uplifted heads of the people. "In such a moment we but ask that you'll" peruse the following lines to

YE PRESTIDIGITATEUR.

He pours from mystic bottles
Extraordinary drinks—
He takes a trip to Egypt,
And gossips with the Sphynx;
You feel, to see him changing
A hat into a dove,
That he and Mephistopheles
Are really "hand in glove."
He closely follows Heller
In many magic arts,
He steals a trick from Herrmann,
And borrows one from Hartz:
His rich and costly Oi presents
Illuminate the hall,
But whatyou take for silver
Is *Nickle* after all!

Whole feather-beds and pillows
He'll grasp from out your arms,
And make the dollars vanish
Beneath his *conquering palms.*
He'll talk to you through
The charming "Growth of Flowers,"
And drag from wondering rustics
Huge pewter-cups in towers.
From Father Bliss to Wyman,
Logrenia and Frikell,
Mehay the "Devil's Doctor,"
We kindly wish them well.
May health and wealth attend them,
Until their time shall come
To join the mystic legions,
Beneath the "Goblin Drum."

.....Which goes to show that perseverance must conquer. In these dubersome days, when the streets run riot with disappointed office-seekers and "discharged incumbents" who have no present field in which to earn a little notoriety and keep their ends up, many turn their attention to the stage, and sigh for the glories of the mimic boards. We once knew a man named Jim Gooding—he's dead and gone now, shot to death while attempting to go through a drunken man who wasn't drunk at all. His was a sad fate, but grim Death is no respecter of persons, as all well-regulated encyclopædias tell us, and the words of which we are bound to respect. Jim Gooding was one of 'em—in other words, he was "on it." He never loved work because it *was* work; to him industry was never a labor of love; so when Jim was thrown out of a sit, owing to the caving in of Jay Cooke and other first-class financiers and pillars of the church, he didn't go around grumbling, and telling the Mayor and Corporation that if they didn't give him work he would take to highway robbery to replenish the whole country. Oh no; he was no such bloodthirsty belligerent as that; he quietly accepted the situation, and lived on the bounty of Miss Sodaparilla, the keeper of a plain boarding-house for mechanics with good references. But one day the woman turned him loose into society, and as if he had been a communist of the commonest order, and that cruel act put Jimmy to his trumps. In his younger days the discharged boarder had been a sort of hall-soiled actor, or spout-shop orator. So what he do but seek out a manager to know under better circumstances, or when James had seen better days, to put it more pointedly. Business being ruinous, and good talent at a discount, the manager agreed to give Jim a show, to let him have a week or two—Jim to share after the first six hundred dollars; which was a little discouraging to Jim at the start, but as he had nothing to lose, and everything to gain, he signed the contract. It is with a feeling of pain that we are forced to say the audience numbered fifty men and a dog. This was disheartening, and the manager sought to annul the contract; but James held him to the letter of his bond. "Keep it going," says the alarmed manager, "this thing can't go on—why, it'll ruin me." "Hold on," replied Jimmy; "I've an idee. Native talent don't never go down; a man is without profit in his own country. Go out in big posters—announce the appearance of Honorable James Goodenough, member of the British House of Lords, first appearance in America. His mission is charity and peace to all the world!" Big thing—the manager dropped to it at once. Next day six-sheeters papered the walls and fences of the city, and colored ink made Jim's face look resplendent in gaudy colors. That night the theatre was crowded as it had never been crowded before. The expectant throng was in a delirium of joy, and when the star of the evening came before their ardent gaze, he was received with such tumultuous applause as made him sick at his stomach, as he afterwards informed us. Jim's reception was an ovation. The house rose at him, as it were; and when, at the close of the performance, James came forward in response to the calls of the friends of freedom and universal liberty, he was seized by the populace, hoisted on a chair, and carried on the shoulders of strong men in the midst of an excited crowd of American freemen, and in this way he was borne to a hotel on the European plan, where a champagne supper awaited him. The last we saw of Jim he honored him that night was when he was destroying quail on toast, and pouring down liquid volumes of oh, be joyful. His end was not peace, as we have said. Caught in the perpetration of an ungentlemanly act, he forfeited his life in the twenty-eighth year of his age, the victim of outraged laws. Go thou and do likewise, rather, pause, reader, ere it be too late.....Already we see announced for speedy production at a Broadway place of amusement, "The Queen of the Antilles, or Liberty's Avengers." This is enterprise. While the government is slowly unbuttoning its red tape and things, private individuals are at work on Cuba in one act, and copyright secured, which forestalls the dilatory administration.....It must not be inferred that, because Josh Hart is sole proprietor, he is owner of the hoop and shoe string. This is our Jim's last.....Adventists who have been so often disappointed in the fondest aspirations of their hearts, are credibly informed that "The Wicked World" will come to an end on Nov. 29.....Gilmore, the jubilee man, announces a concert for the 15th, but isn't he placing a rather high value on his notes when he charges a dollar and a half for a seat? If he desires to make his band popular, let him perform at popular prices.

CITY SUMMARY.

JOHN GADDIS, Penfly and Herr Willio were the latest attractions at Tony Pastor's, opening on Nov. 10. Excellent variety entertainment is given. Gaddis and M. Brennan were expeditiously drawn by Mr. Gaddis, who evinces the possession of undoubted talent. In full evening dress, with the manners of the drawing-room gentleman, although with a blackened face, Penfly sang a song, which, free from the Ethiopian dialect, in a manner that would have reflected credit upon any singer of motto songs. Rapidly changing his entire costume to one of gaudy colors, he gave free vent to his exuberance of spirits in singing swell songs. Other changes and characters followed, all bearing the stamp of merit. He has of late made rapid strides of improvement in his profession. The familiar contortion feats of Herr Willio excited the wonder and admiration of the auditors. The comic side of the Dutch character was felicitously delineated by Mr. Bowley, who reappeared on the 10th, in his songs, dances and witty speeches. That they were mirth-provoking, the cachinnations of the audience attested. In the foremost rank of song-and-dance performers we must accord place to Walters and Morton, who apparently possess an inexhaustible fund of humor, which crops out in a style least expected. Their bodies brim with it, and even their legs and feet appear to possess a comic element peculiarly their own. A song alluding to various nations—between the stanzas of which the orchestra played the national air of the country eulogized, while Tony Pastor waved its national colors, which were of silk and fastened to a slender rod of rare wood tipped with silver, and surmounted with a spear head of the same metal—met with special favor. In response to an encore, he calls Tony sang one fresh song and several others by him made famous. Those modest and pleasing sisters yclept the Freeman afforded sincere pleasure by their musical performances. In their closing duet, accompanying their voices with banjos, they produced much merriment. Songs of the emerald Isle, interspersed with lively clog dancing, added to the reputation of Diamond and Ryan. The question "Did You Ever See an Oyster Walk Up-S'airs?" was musically discussed by Miss Jennie Engle, who had previously ejaculated in dulcet tones "Come Back, Jack;" which, however, the ungallant tar refused to do. Billy Barry, a young Ethiopian comedian of rare promise of future excellence, infused new life into the old sketches of "He's Got to Come," and "The Last of the Mohicans." The sketch of "Her 1st, or Second Night in New York," in which other members of the regular staff as had not been otherwise seen, including Frank Gerard, Seabert, Granger, and Miss Hannah Birch. The auditorium was well filled with cheerful faces. For novelties this week, Prince Sad el Salma, George S. Knight and James Clark, are promised.

REV. HENRY MORGAN of Boston, Mass., commenced a series of lectures on Nov. 2, with "Old Maids and their Accusers," a defense of single women. "Bachelors and their Relations," a defense of single men. "Old Nets and New Trimmings," and he closes the course on Sunday next with "Fast Young Men." See advertisement.

MISS CARLOTTA LECLERCQ has been engaged by Augustin Daly for the present season as a member of the stock company at the new Fifth avenue Theatre.

MASTER HENRY WALKER, a musical prodigy eleven years of age, recently arrived in this city with Mr. Scott-Siddons from England. By special consent of the director of the Royal Academy of Music, London, Eng., he was admitted as a student at the age of seven years, instead of twelve, according to regulation. He has received the highest encomiums for his skillful performances on the piano of the most difficult character of classical music. He received a medal of the Royal Academy in 1872, and the silver medal the present year. He will shortly perform in public.

THE SWABIAN VOCALISTS did not meet with that favor from metropolitan audiences that has been expected, and they were granted a leave of absence to *die*. Otherwise, the performances as given in "The Black Crook" at Niblo's Garden remain unchanged, save that Davies in his ventriloquial conversations introduces some fresh and mirth-provoking remarks nearly every evening. The nights of the present "Crook" are numbered, and a new spectacle is in preparation. Those who have not seen this brilliant spectacle should embrace the opportunity to do so ere it is too late.

J. W. FOSTER, who has been for some time past in South America, has arrived during the past week, and left at once for the West.

AT WOOD'S MUSEUM a fair business has been done since our last report, although there was no novelty upon the programme. Hernandez Foster finished a week's engagement on Nov. 15, having made a hit of acting as Jerry Dowderry. Mrs. C. M. Walcot's impersonation of Bessie Fallon was artistic, natural and easy. Miss Minnie Walton was equally happy in her embodiment of the somewhat reckless Rose. Matronly dignity sat with an easy grace upon Miss Annie Deland as Mrs. Fallon. Miss M. Chambers gave one of the most artistically natural performances as Mrs. Dowderry, an Irishwoman, that we ever witnessed, her dialect being as well nigh perfect as mortal can accomplish. Fanny Haywood as Ann, a domestic, was satisfactory, and the others in the cast were attentive. A good business was done. The parlor chairs which formerly occupied the front rows of the balcony have been removed to a like position in the parquet circle, and the iron chairs taken from there have been placed in the balcony, and can now be occupied for fifty cents each by the first comers, as no seats are reserved in that circle. The parlor chairs are now the most desirable seats in the auditorium.

THE GREAT WESTERN CIRCUS has succumbed to Jack Frost.

MLLE. MARIE BONFANTI arrived from Europe during the past week.

"THE NEW MAGDALEN," Wilkie Collins' dramatization of his own novel of that title, was acted at the Broadway Theatre for the first time in this city on Nov. 10, introducing, after a prolonged absence, Miss Carlotta Leclercq. The character of Mercy Merrick is not particularly suited to display that lady's artistic abilities either to their fullest extent or in their best light, yet she acted it in a conscientious manner. The character is not a pleasant one. Mercy Merrick is not actuated by a single noble, honest impulse during her entire career as portrayed in the drama. After robbing an innocent girl of her name, clothing and papers, she usurps her place in the affections of an estimable lady, ensnares the heart of a worthy gentleman while she loves another, and only makes confession of the great crimes she has committed, when she is positively certain that they have been discovered, and she is in imminent danger of being exposed. There is no sign of true contrition. She does precisely what she is forced to do; and yet a clergyman, who as an amateur detective has discovered all the wrongs of which she has been guilty, pronounces her a noble woman and offers her his hand and heart. Surrounded with the glare and glitter of the stage, and the mind somewhat dazed by the brilliant dialogue and effective situations, the picture does not appear as hideous as when, after mature reflection, it is again summoned before the mental gaze. The acting was somewhat uneven. Miss Bella Golden's personal appearance, being almost identical with that of Grace Roseberry as described in the novel, enhanced her natural and effective impersonation of that character. Dorsay Ogden was inclined to overact as Horace Holmcroft, and this was particularly noticeable in the scene where the true character of Mercy Merrick is made known to him, as he came near exciting the ridicule of the audience by his extravagant gestures. John Jennings, James Taylor and Martin Golden merit commendation for their careful impersonations, in the prologue, of Ignatius Wetzel, Gideon Shirville and Captain Arnault, respectively. Miss Mary Carr, ever a conscientious and painstaking artist, gave a capital impersonation of Lady Janet Roy, being lady-like, dignified and natural. H. H. Wood was hardly suited to the character of Dallas Tetley, either in personal appearance or in his reading of the dialogue; not that we would imply that his elocution was faulty, but that his voice is not adapted to such characters. He is a good actor, and in other parts, we doubt not, he would create an excellent impression. George Gilbert as Max did not offend, and F. Jay as the Police Officer, and W. J. Leonard as the Servant, exhibited care and attention. The attendance was fair at the commencement of the, week and steadily increased. No immediate change in the programme is likely to occur.

JOHN AND ANNIE FIELDING—whose excellence in their musical sketches is patent to our readers—and the Wilson Brothers, Lewis, Luke and Mike, whose acrobatic feats are characterized by skill, ease and daring, and, moreover, familiar to our local audiences, constituted the fresh attractions which Manager Butler placed before his patrons the past week at the Metropolitan Theatre, which was well filled with pleased audiences. Since Mons. La Thorne has assumed the direction of the stage department, a marked improvement is noticeable. A double tambourine dance by the Misses Alexandrina and Clara Ross, introduced in the sketch of "Innocence Abroad," won an encore, and John Hart, acting therein as Jack Tatters, highly amused the audience. Approbation was bestowed upon the songs-and-dance of Dougherty and Collins, the brilliant and popular ballads, sung by William West, who accompanied himself upon the banjo, elicited uproarious mirth, which may also be said of Sam Rickey and Master Barney's impersonation of the Mulcahey Twins. Queen did some lively dancing in "The Way My Daddy Went," and was encored and called. George Ketchum, Add Ryman and the Misses Madelaine Hardy and Angelique Schott, who had not been otherwise seen, contributed to the amusement of the audiences in the sketches of "Paddy Finnegan" and "The Statue Bride."

"A SLIPPERY DAY," an original sketch by Bob Hart, was the chief novelty at Bryant's Minstrels since our last report. The principal characters, Old Waxend, a shoemaker, by Bob Hart; Lawyer Sharp by Unsworth, and Officer Locustcloth by Nelse Seymour, were impersonated in a highly humorous manner. The Bryant specialty of "Tin-pan-o-ni-on," introducing Eugene as a burlesque prima donna, with Dan as the conductor, was served up as the finale to the first part, in which the only other change was "My Little One is Waiting for Me," pleasingly sung by William Dwyer. Although the financial troubles have interfered somewhat with the attendance, yet a good business has been done. In the olio, Morrisey and Emerson performed a song-and-dance entitled "My Gal." Imitations with the bones by Dave Reed, Nelse Seymour and Billy Barry; "The Volks Frau," a comical banjo scene, and "Smoke" were the revived acts.

WHEN THE MERCURY falls to the freezing point, it is somewhat uncomfortable to sit under a canvas, even if the accommodations offered are unusually attractive. Such being the present condition of affairs, the management of Barnum's Great show closed their exhibitions with the performances of Saturday evening, Nov. 15.

RIP VAN WINKLE, as cleverly impersonated by Robert McWade, will be seen no longer at the Olympic Theatre than during the present week, as on Nov. 24 Edwin Adams is to commence a brief engagement. The attendance here has been by no means commensurate with the merits of the entertainments.

A GENEROUS ACT.—Diamond and Ryan, two young performers of Irish songs-and-dances, were brought to America under engagement to a variety manager in a neighboring city, who purposed "farming them out" to other managers during the present season. They worked for two weeks by Tony Pastor's order, who sent the money due for their services to the aforesaid manager. At the expiration of their engagement the boys received a telegram from their manager to the effect that he did not longer require their services, and they found themselves almost penniless and in a land of strangers. Tony Pastor, becoming cognizant of these facts, extended their engagement another week, thereby unexpectedly increasing his expenses, and by letter and telegraph made arrangements for them for the remainder of the season. It is not often that a manager inconveniences himself to benefit a poor performer, and too much praise cannot be awarded Tony for his disinterested kindness and generosity.

THE GROTESQUE DANCING and hat-spinning of the Mallie Charles, Frank and Miss Maude were seen in the metropolis for the first time this season at the Theatre Comique during the week that has just passed down the shoal of time. Their powers are unimpaired, and their performances are characterized by the most intelligent pantomimic action, grace, sprightliness and agility as when they first appeared in this country. Charles White, John Wild and Frank Kerns are all excellent delineators of Ethiopian character, and get so widely diverse in style that when playing together, instead of marring each other's efforts, they set as contrast to one another's witticisms. The sketches of "Piscatorialism," "Who Died First," and "Take It and Don't Take It," were made particularly interesting by their respective efforts. Miss Kitty O'Neil has a pretty face and pleasing form, which, in her sketches, have a fine opportunity to study during her graceful movements and poses in her character dances. From the persistent manner in which she prevents a smile from ever wreathing her lips, she has gained the soubriquet among the boys of "No-smile Kitty." Miss Lena Yeamans indulged in a number of airs in her character songs, impersonating a boot-black, and afterwards doing a song-and-dance in male character, in both of which she was quite successful. Mrs. John Wild, whose pretty face charms every beholder, was welcomed home after her recent illness. James Bradley in songs-and-dances. Alexander Davis continued his ventriloquial conversations with his puppets, and afterwards sang a song which was well received. Jennie Hughes, who has become quite noted for the correctness of taste she displays in her toilets, was attired in a new pink moire antique of the lastest Parisian fashion, which attracted no little attention from the fair sex, of whom the audience was largely composed. She sang three fresh songs, which drew forth the approbation of the auditory. A new sketch of a very humorous and sensational nature, from the prolific pen of John F. Poole, called "Jolly Joe," introduced, besides those already mentioned, D. L. Kelly, J. S. Crossen, J. A. Grave, G. L. Stout, R. M. Hall, and the Misses Jennie Satterlee and Marie Stevens. The entertainment for this week has been done, a falling-off in the attendance is noticeable, the side aisles and lobby being no longer crowded with persons unable to procure seats. On the 17th, Miss Jennie Worrell is to reappear, after a long absence, and with Mr. Harrigan will perform a new musical sketch, entitled "Blackball Sailors." R. M. Carroll and his three talented little sons are to perform their specialties, and a new sketch by Poole, called "The Flower Girl of Paris," will be first time.

TAKE ESPECIAL NOTICE that the benefit for the poor of the Fourteenth Ward, so generously tendered by Josh Hart, as mentioned in our past issue, is to take place at the Theatre Comique on Thursday afternoon, Nov. 20, when one of the most attractive bills of the season is to be presented, and they feel themselves almost penniless and in a land of strangers. Tony Pastor, becoming cognizant of these facts, extended their engagement another week, thereby unexpectedly increasing his expenses, and by letter and telegraph made arrangements for them, for the remainder of the season. It is not often that a manager inconveniences himself to benefit a poor performer, and too much praise cannot be awarded Tony for his disinterested kindness and generosity.

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THE GROTESQUE DANCING and hat-spinning of the Mallie Charles,

preted by Sid. Hicks, his make-up and acting being first-class. A. W. Gregory created much laughter by his comical rendering of Corkscrew Dick. C. B. Waite was very good as Frank Waters, and Mrs. Young was amusing as Mrs. Deering. The remainder of the cast included J. P. Rutledge, F. J. Morris, H. Mainhall, C. Roberts and Bella Farrell. The manner in which the play was put on the stage reflects credit on Stage-manager J. P. Rutledge. On the 14th 'Nan the Good for Nothing' was added to the bill, with Miss Foster in the title role. Next (this) week Louise Sylvester will star in a new drama by Maeder entitled 'Nip.' E. C. McCall, old man of the company, has been transferred to the 'Chris and Lena' party, and will remain with them four weeks, at the expiration of which time he will return and resume his position."

ALL PLACES OF AMUSEMENT in New Orleans, La., have received better patronage during the past than in any previous week of the season, and the prospect for managers brightens, wrote our correspondent on Nov. 12, further remarking: "At the St. Charles, Oliver Doud Byron has taken his departure, and on Sunday night occurred the dual event of the first appearance here of Miss Ada Gray and the initial representation in New Orleans of 'The New Magdalen.' The business was better than before during the season, and both the star and the play were well appreciated. To the possession of a voice of remarkable power, pathos and flexibility, Miss Gray adds a handsome features and a splendid physique. Her reading is always distinct and clear. She places herself thoroughly *en rapport* with her audience by her winning and graceful acting, and, when occasion requires, uses skillfully all the requisites for the portrayal of passion and intense misery. Her impersonation of Mercy Merrick was excellent. She has been well supported by the company. 'The New Magdalen' to-night gives place to 'Little Goldie, with Miss Gray in the title role. Her engagement will continue two weeks, for which 'Article 47,' 'Divorce' and 'French Women' are announced as the pieces underlined.....At Bidwell's Academy of Music, Lucille Western commenced the second and last week of her engagement Sunday evening, Nov. 9. She is drawing a fair business. To-night she appears as Nancy Styles; on Thursday in 'Leah.' On Friday she will have her farewell benefit, and close her engagement on Sunday evening. On Monday Miss Elise Holt will appear in 'Dick the Chevalier,' supported by Mr. Harry Wall and the company."

DRAMATIC AFFAIRS in Cincinnati to the 14th are given as follows by our correspondent: "At Wood's Theatre, Lawrence Barrett, supported by the regular stock company, has been the stellar attraction, opening Monday in 'Richelieu,' 'Hamlet' being given on Tuesday, 'Marble Heart' Wednesday, 'David Garrick' and 'Home' Thursday and Friday, 'Marble Heart' being underlined for to-morrow's matinee, and 'Richard III' for the evening performance. Mr. Barrett has given an excellent series of comedy and tragedy personations to pleased audiences of fair sizes. His Hamlet and Richelieu are vigorous, and evidently not copied, and his conception is original and distinct. While many will differ from his interpretations, his merit is admitted. The stock company has shown out well in the support, W. H. Powers, H. W. Mitchell, John Marble, Ferd. Hight, F. H. Lord, Mary Davenport, Marie Bates, and Miss Madden, who made her first appearance made in this theatre on Wednesday, deserving particular notice. The scenery throughout the week was fresh and pretty. Mr. Barrett will remain another week, and will be succeeded on the 24th by Charles Furbish's Fifth-avenue Combination.....The Lydia Thompson Troupe opened Monday at Robinson's Opera-house in their new extravaganza, 'Mephisto,' a piece in its plot resembling several other mythological pieces, and having some good hits, but whose best features are the introduced songs, etc. Of the newcomers the only lady who has achieved much prominence is Ada Beaumont, whose singing is excellent and acting sprightly. Harry Taylor, the new comedian, is funny. Of the old favorites Camilla Dubois, Tillie Earl, Willie Edouin, and John Bryer are the prominents, together with Master Newell, the dancer on skates, who seems a permanent fixture. As a whole, the troupe has made a good impression, Lydia herself shining out as vivaciously as ever. A vocal quartet of male voices is a novel and excellent feature of each evening's entertainment. 'Mephisto' was kept on three nights, 'Robin Hood' being given Thursday, and 'Blue Beard' Friday and Saturday. Jammed houses have been the rule all the week. The troupe will remain another week. On the 24th Mr. Sothern opens."

JOHN MCCULLOUGH appeared as Othello at the Pittsburgh, Pa., Opera-house, on the 10th inst. The attendance was not large, but above the average, our correspondent, on Nov. 14, writes: "In the main, Mr. McCullough's impersonation was of artistic merit. He conveyed a masterly conception of the part, faithfully looked the jealous Moor, and acted with rare intelligence, vigor and dignity. The rendition, however, was rather marred by a harshness of voice, occasioned, I am informed, by a bronchial affection contracted since Mr. McCullough's arrival in Pittsburgh. In a measure its strength seemed impaired, as in the more impassioned scenes it was incapable of great assertion—a degree of indistinct articulation being observable when force of the organ was required. The characterization, however, was so prominently good in all other respects, that the audience looked upon this minor defect as being unworthy of consideration, and the most favorable impression alone remained. Mr. Goldthorpe never was seen to advantage in other roles requiring ability to successfully impersonate, than Iago, yet he was satisfactory. As Brabantio, Mr. J. A. Elsler was characteristically careful and earnest, and Miss Wilmot gave a creditable rendering of Desdemona. As Roderigo, J. S. Irving was successful. The acting of the remainder of the cast calls for no particularly favorable or unfavorable comment. On the 11th and 12th 'The Gladiator' was presented, with Mr. McCullough as Spartacus. As an entirety his performance was distinguished for its intensity, symmetry and general efficiency, earning and receiving hearty applause, and justifying the audience in calling Mr. McCullough several times before the curtain. In the closing scenes of the play, Mr. Gotthold did some excellent wrestling as Phraates. The audience was afforded to see Mr. McCullough as Hamlet on the 13th, and there was an improvement in the attendance. His interpretation was comprehensive, refined and effective, and his acting in the players' scene was in many points original and very marked, and influenced the auditory to an unusual degree. 'Coriolanus' will be produced on the 14th for Mr. McCullough's benefit, and will be reproduced on the afternoon of the 15th, and in the evening. Charlotte Thompson commences on the 17th for two weeks. Mr. Conkling, who was for a number of years treasurer for Henderson & Canning in Pittsburgh, and afterwards for Mr. Henderson at Providence, R. I., has recently become Mr. McCullough's business agent.....The 'Buffalo Bill' party open at the Acadamy of Music on the 17th, under the direction of Manager Beamer."

MR. JOSEPH JEFFERSON commenced an engagement at the Walnut-street Theatre, Philadelphia, on the 10th inst., appearing as Rip Van Winkle. It must suffice to say that this famous personation of Mr. Jefferson's was as well received as ever, the hearty applause of large audiences evincing the pleasure which they derived from his artistic portraiture of Rip. Mrs. Alexina Baker and Rose Wood well sustained their respective charasters of Gretchen and Meenie, while Little Nelly and Master Jullen were equally deserving of mention for their personations of the children. Even standing-room was at a premium during Mr. Jefferson's first week. He concludes his engagement on the 22d inst. Mr. John McCullough will appear on the 24th in 'Coriolanus,' which will be produced with new scenery and the entire company in the cast. Mr. McCullough having purchased the play of 'Black Gate' and 'The Gladiator,' they will be produced during his engagement. Miss Clara Morris commences on the 1st of December an engagement at this theatre, producing Fawcett Rowe's "Geneva Cross," and Bartley Campbell's new piece, "Hearts."

AT FOX'S AMERICAN THEATRE, Philadelphia, the management provided last week one of the best programmes of the season. The Martens Family, Mr. and Mrs. George Ware, Lew and Frank Collins, Mlle. Ida de Vere and Harry Josephs were the new faces on the 10th inst. The Martens Family in their very clever specialties of the Tyrolese Trio, Cane and violin solo, were provocative of much mirth and applause, their performances constituting a most attractive portion of the programme. Mr. and Mrs. George Ware in their comic duets, and Lew and Frank Collins in songs, sayings, also met with much applause. Mlle. Ida de Vere's graceful movements were displayed to advantage in the new ballet of "The Arabian Fete," and Harry Josephs was very amusing as Clorinda in the burlesque of "Cinderella." Mr. and Mrs. Ware, who were the recipients of a benefit on the afternoon of the 14th inst., terminated their engagement here Nov. 15. The Sappho Comic Opera Troupe, Smith and Waldron, song-and-dance men, and J. L. Davis with his performing dogs, appear here on the 17th inst. E. D. Davies the ventriloquist appears here December 1. Mr. Charles Fox, who for a long period has satisfactorily filled the position of treasurer at this theatre, resigned on the 15th inst., with a view of entering into mercantile pursuits.

MR. AND MRS. G. C. HOWARD opened at Rand's Hall, Troy, N. Y., on the 11th, in "Uncle Tom's Cabin," and attracted a crowded house. Henry Meeker appeared as Uncle Tom, George Maddox as George Harris, E. F. Clark as Phineas Fletcher, L. K. Barker as Marks, Will Henderson as Gumptown Cute, Little Lizzie Anderson as Eva, Mrs. F. Sutton as Aunt Ophelia, and Mrs. W. Henderson as Eliza Harris.....The Vokes Family are announced at the Griswold Opera-house for Nov. 21 and 22, Baker and Farron 24, for one week. They open in Glen's Falls 18, Whitehall 17, Rutland 18, 19, North Adams 20, Pittsfield 21 and 22.

LAURA ALBERTA and G. W. Harrison appeared at Hamilton's Opera-house, Wheeling, W. Va., on the 10th and 11th, with a matinee on the 12th, in "Out at Sea" and "Uncle Tom's Cabin." Miss Alberta as Rick in the former and Topsy in the latter piece was received with enthusiasm. They were well supported in "Out at Sea" by the entire company, Mr. Theodore M. Saulte's Garry Caulker being especially good. Mr. Milton Noble's Uncle Tom in "Uncle Tom's Cabin" was a masterly production; and the Legree of John Sutton and the George Harris of Walter Treville deserve praise. Little Lizzie Doud Byron opened in "Ben McCullough," to a slim house. Harry Clifford's Jacob Schultz was peculiarly happy; and the efforts of the Misses Mary Stevens, Mary Young and Fannie Prestige were most acceptable. Mr. Byron closed his engagement on the 15th in "Across the Continent," and on the 17th the Lingards open in the Opera-house for three nights, Mr. Fitzsimmons playing his dramatic company during that time in one of the adjoining cities.

T. W. DAVEY has withdrawn from the management of the Memphis, Tenn., Theatre.

MISS AMELIA BANNISTER, whose maiden name was Amelia Green, and who as an actress was well-known to the older portion of our theatre-goers, died suddenly at Jersey City, N. J., on Nov. 15, at the age of 78 years, having been born at Chester, N. H., 5 1795. She made her debut on the stage at the age of 23, in 1817, at Pittsburgh, Pa., acting Mrs. Blandford in "Speed the Plough." She first appeared in New York City with a company of amateurs, then acting at a small establishment at No. 13 Warren street, called the City Theatre, and under the stage direction of Mrs. Baldwin, an actress formerly of the Park. She acted at the opening entertainment on July 2, 1822, Letitia Hardy in "The Belle's Stratagem" and Leonora in "Lovers' Quarrels." She was then known as Mrs. Legge. In 1827 she acted the title-role in "Adelgitha" at the Park. She was subsequently well known for a long time at the Bowery and other theatres, as Mrs. John Augustus Stone. In 1837, after some few years' absence from the metropolitan stage, she reappeared as Mrs. N. H. Bannister, having in the meantime married the author and actor of that name. During the long run of "Uncle Tom's Cabin" at the National Theatre in 1853, she acted Cassy. She retired from the stage many years ago. Her funeral took place from the First Reformed Church on Grand street, Jersey City, at one o'clock P. M. on Nov. 17.

MAGGIE VIRGINIA, the wife of John Thompson the well-known actor, died at Brooklyn, L. I., at six o'clock A. M. on Nov. 12, of consumption. She was the daughter of Mrs. Sarah A. and the late W. H. Wilson of Baltimore, Md. She was about twenty-five years of age, and left several children. Some few years ago she danced at Tony Pastor's Opera-house, in this city, under the name of Maggie Vernon. Her funeral took place from her late residence in Brooklyn, L. I., on Sunday afternoon, Nov. 16, and was largely attended by professionals, there being over twenty coaches in the procession. The pallbearers were John Allen, Frank Kernis, T. G. Riggs, John P. Smith, J. A. Graver, Mr. Thompson's agent, and two others, friends of the family.

BLAKENEY'S New York and Western Theatre inaugurated Conover's New Opera-house at Piqua, O., on November 11, and remained five nights. *The Piqua Journal* gives the following report of the opening:

The great event o the week was the opening of Mr. Conover's elegant new Opera house by the Blakeney troupe, on Tuesday evening, on the occasion o Rip Van Winkle." Long before the time for the opening the street was crowded with people anxious to gain admittance. When the large doors were finally thrown open there was a rush, and in a very brief space of time the large auditorium was literally packed with a brilliant audience, presenting at once, with the surroundings, one of the most beautiful scenes ever witnessed in our city. The play was rendered in a style of excellence seldom surpassed. Mr. J. W. Carner, who personated the jolly "Vagabond of the Catskills," is certainly without more than one superior in that character. The entire troupe also sustained themselves admirably. At the close of the second act Mr. Blakeney, manager of the company, stepped before the curtain and addressed a few remarks to the audience, as follows:

Ladies and Gentlemen.—It is seldom that I intrude myself upon an audience with any remarks, but I cannot let the present occasion pass without expressing my admiration for the enterprise and skill which have placed this elegant Opera-house in your midst. You must all feel proud of it, and justly so. It certainly is one of the most beautiful and complete we have ever had the pleasure of playing in; in fact, one of the most beautiful in the country. As to ourselves, we thank you for the marks of favor with which you have received us this evening, and trust that during our stay we may continue to merit your favor.

At the conclusion of Mr. Blakeney's remarks, Mr. Conover was called before the curtain, and received with deafening cheers. In answer to the calls of his admirers, he stated that he "was no speaker, and therefore his house would have to speak for him." And it did, as there is not its equal in the West..... Want of space prevents us giving an extended notice of the different members of the troupe. The opening, however, was a brilliant success, and must have been very gratifying to the energetic proprietor for his liberality and skill in presenting to the Piqua public a place of amusement that would do no discredit to any of our cities.

This week the company is in Greenville, Miamisburg and Middletown, O., thence to Richmond, Ind.

THE HOLMAN OPERA TROUPE concluded a successful engagement at the Opera-house, Detroit, Mich., on Nov. 1, and the press of that city thus speaks of them:

OPERA-HOUSE.—The Holman English Opera Troupe opened to a good-sized audience last evening in the ever-popular opera bouffe, "The Grand Duchess," which was performed with great spirit. Miss Sallie Holman, who is by long odds a stranger in Detroit, although in several years since she appeared here, was the bright particular star of the evening, and gave an impersonation of the Grand Duchess, Wanda, which was replete with vivacity, humor and individuality. She dressed the part magnificently, and while her acting was marked by a vivacity, a dash, and an *abandon* which were eminently Frenchy, it never overstepped the bounds of strict propriety, or descended to that obtrusive vulgarity for which opera bouffe presents such temptations. The charming little artist has a very sweet and well-cultivated voice, which she manages with great judgment and effect. In the first act the well-known selections, "I Love the Military," and "Ring here the Solre," were very charmingly rendered, but it was not until the scene in the second act, where the Duchess discloses her affection for Fritz, that the little lady made her best point. In this scene her vocalism and acting were also so effective that the house was enthusiastically redemanded. There is an air of quaint jollity about her that is simply irresistible, and gives to the most extravagant phases her acting is perfectly and legitimately artistic.—*Post.*

OPERA-HOUSE.—The success attained by the Holman English Opera Troupe in the production of "Little Buttercup" on its first appearance, was repeated last evening, when Bellini's charming opera "La Sonnambula" constituted the attraction. The troupe has put forth its claims to public patronage very modestly and unpretentiously, and yet there is more genuine merit in its leading members than is to be found in the extensively puffed "artist" of many of the stars that visit our city. Miss Holman has been, too, it don't cost $4 a ticket to hear the Holmans. They are to be complimented for their success thus far. All that has been attempted by the company has been successfully and with good effect. As Amina, Miss Sallie Holman appeared to fine advantage last evening, and won a host of new admirers. She has all the freshness of youth in her favor, and her sweet face, supple, artless style, graceful figure, and the richness of tone and flexibility of her voice, all combined to make her rendering a peculiarly enjoyable one. She exhibited a most intelligent understanding of her part, and her mastery of the music was very effective. The somnambulic scenes were finely given, and altogether Miss Holman's impersonation was one to be proud of, and a call before the curtain at the end of the second and third acts. Miss Julia Holman as Lisa, the coquettish mistress of the village inn, looking and dressed her part admirably, and won a fair share of applause for her excellent vocalization.—*Free Press.*

OPERA-HOUSE.—It is very seldom, indeed, that so thoroughly advertised for an audience, or one so demonstrative in its evidences of approbation, is assembled in the Opera-house, as that which greeted the Holman English Opera Troupe last evening, upon the occasion of Miss Sallie's benefit. The opera presented was Balfe's "Bohemian Girl," a production that is always popular, because it is musically and dramatically simple, and unpretentious, and yet abounding with effective and pleasing melody and abounding with effective and pleasing situations. Miss Sallie Holman sustained the role of Arline, and it is needless to say that it received acceptable treatment at her hands. She is a conscientious little artiste, and gives evidence of a great deal of latent power yet to be developed. Her energy and vivacity are admirable, her mastery of the music graceful and effective, and as she never lost sight of the dramatic shading, her personation was thoroughly successful and enjoyable. In the softer passages of the music, her peculiarly sweet voice was managed with admirable effect. Miss Julia Holman, in the thankless character of the Gipsy Queen, dressed and acted the part admirably, and made a favorable impression.—*Free Press.*

FRED MARSDEN'S new drama entitled "Clouds," recently produced at Hooley's Opera-house, Chicago, Ill., is spoken of by the Chicago press as superior to any other of the American society plays now before the public, and *The Times* of Nov. 4 publishes the following flattering notice of the piece:

"CLOUDS" AT HOOLEY'S.—There is no disguising the fact that the society drama have been falling in the estimation of the Chicago public during the present season, until it hadn't much farther to fall. The conclusion was hour reached that the dramatic ephemeral progeny is almost entirely wanting in contemporaneous society, and that a society play is almost necessarily tame on the one hand, or palpably and offensively immoral on the other. Just at this juncture, and most opportunely, the management of Hooley's has put upon the stage a play belonging to this class, but which is neither wanting in dramatic elements or in tone. Chaff by the bushel, on the contrary, it is highly dramatic in its plot and the situations which are evolved, and at the same time does not contain a single incident that is not really supposable. *The Times* has to hesitation in saying that a more thoroughly meritorious and enjoyable drama has rarely been witnessed in this city. The interest of the auditor is enlisted within one moment after the curtain has arisen on the first act, and it knows no abatement to the end. The dialogue is decorous without being stilted, and abounds in happy conceits and effective points in situations seem not to have been made, but to have made themselves in the natural movement of the incidents necessary to the development of the plot, so successfully has its author cultivated that high form of art which conceals art. In brief, the play calls for nothing but commendation. If we were to try to measure its merits by comparison, we should assign it to a place above "Charlotte Corday" and very little below the best work of Tove Taylor and the late Mr. Robertson. The manner of putting it upon the stage was a notable feature of the entertainment. The set in the first act was one of the richest and most tasty ever witnessed in this city, and the others were on a commensurate scale.

MUSICAL.

THE CHIMES of Leavitt's Bellringers Troupe No. 1 were heard at Ulysses, Pa., Nov. 10, Shongo 11, Wellsville, N. Y., 12, 13, Bolivar 14, Ceres, Pa., 15. W. B. Fish, for some time the agent of this company, on account of ill health has been compelled to resign his position, and will pass the Winter at his home in Jericho, Vt. C. M. Robinson, late agent of Troupe No. 3, will assume Mr. Fish's position.

WHITE, SMITH & Co. of Boston have just published two new songs, "Rollicking Dollie May" and "Dennis Darling," an answer to "Mollie Darling."

E. A. ANDRE, leader of orchestra, arranger, first violinist and solo alto player, whose address find elsewhere, would like to engage with a first-class minstrel company.

THE BERGER FAMILY and Sol Smith Russell are reported as doing an excellent business, notwithstanding the financial depression. The company as now organized includes, besides Mr. Russell, the Misses Annie, Henrietta and Josie Berger, Jennie Kellogg, Amy Maddox, Messrs. Fred. G. and Henry G. Berger, and Ernest Thiele. Route: Richmond, Va., Nov. 13, 14, Norfolk 20, 21, 22, Portsmouth 24, 25, Suffolk 26, Tarboro, N. C., 27, 28, Wilson 29, 30, Newbern, Dec. 1, 2, Goldsboro 3, 4, Raleigh 5, 6, 7, Fayetteville 8, 9, Wilmington 10, 11, 12.

"COME, LISTEN TO ME, Mattie Belle," has just been published by R. Chaloner of Louisville, Ky.

E. A. AVERY, baritone player, advertises for an engagement.

THE LIEDERKRANZ SOCIETY re-engaged the Kathi Lanner Ballet Troupe for two weeks longer, and they continue to appear at Liederkranz Hall, Louisville, Ky., in connection with the German Opera Company. The ballet "Flick und Flack" was reproduced, and the attendance was good. During the second act Kathi Lanner and her corps de ballet gave a grand ballet divertisement, which was the recipient of marked applause. The ballet has proved a pleasing feature in the opera lately presented.

LEAVITT'S BELLRINGERS, with Charles and Emma Austin in their specialties, performed at Iowa City, Ia., Nov. 10, Mt. Vernon 11, Mechanicsville 12, Clarence 13, Tipton 14, 15. J. L. Ryder, late of Beedle's Bellringers, and J. King Lowry, comedian, soloist, late of Alf. Burnett's company, joined the troupe recently.

MAX MARETZEK'S Italian Opera Troupe, with Mlle. di Murska, Mme. Natali Testa and Signor Tamberlik as the leading attractions, gave a couple of performances in the Academy of Music, Philadelphia, on the 10th and 11th inst., "La Sonnambula" and "Il Trovatore" being the operas presented to a moderate attendance. The announced third night of the season was not given, on account of poor business.

THEO. THOMAS' Orchestra gave three concerts at the Academy of Music, Philadelphia, on the evening of the 14th inst., and the afternoon and evening of the 15th inst. Mr. Myron, W. Whitney and others appeared in conjunction with the Orchestra, the attendance being satisfactory.

CAROLINE RICHINGS-BERNARD'S Old Folks Concerts at Concert Hall, Philadelphia, were well attended during the week ending Nov. 15, the second of their season. On the evening of the 14th inst., Miss Richings had a benefit and was greeted by a large house.

J. CHURCHILL of the Irma Glee had a complimentary concert on the evening of the 10th inst., at Handel and Hayden Hall, Philadelphia.

THE MISSES PLATE, Miss Marie Vestvali and Max Heinrich appeared in operatic selections at Miller's Winter Garden, Philadelphia, during the week ending November 15.

W. H. TILLA the tenor has severed his connection with the Mrs. Jas. A. Oates Comic Opera Troupe, now performing at Col. Wood's Museum, Philadelphia.

MCCORMICK'S HALL, on the North side, Chicago, Ill., was dedicated Nov. 13. The entertainment was managed by Leonard Grover, and consisted of Wieniawski, violinist, the Kunkel Brothers and the Apollo Club.....The Grand Exposition was closed Nov. 12, with a concert by Wieniawski, the Kunkel Brothers, the Exposition Brass Band, the Great Western Light Guard Band, Hans Balatka's Orchestra, Signora Adelaide Monsoni and Signor Farini. The concert was a grand success both artistically and financially.

THE KELLOGG ENGLISH OPERA TROUPE sang the past week at the Olympic Theatre, St. Louis, Mo. "Martha" was the initial opera on Nov. 10, with Miss Kellogg as the leading attraction. Since then she and Miss Jessie Van Zandt have been singing on alternate nights. The latter made her first appearance Tuesday, 11th, to a limited audience, as Gilda in "Rigoletto," and succeeded in winning golden opinions. Wednesday "Lucia Di Lammermoor" was sung, a large and fashionable audience being in attendance. Mr. F. Habelmann, who formerly conducted a German Opera there, appeared as Edgar, and Mr. Wm. Carlton as Henry Ashton. The programme for the rest of the week was "Maritana" Thursday, "Faust" Friday, and "Bohemian Girl" Saturday. Miss Neilson will commence a two weeks' engagement Nov. 17, appearing first as Juliet.

THE CAMILLA URSO CONCERT TROUPE is booked for Titusville, Pa., Nov. 22.

GOODMAN & BUSH want a leader of orchestra, who can play the violin and an E flat cornet; also a B flat cornet player for the Original Empire Minstrels. See advertisement.

SPAULDING'S BELLRINGERS AND LADIES' CORNET BAND are to perform at Watertown, Mass., Nov. 17, Brighton 18, Brookline 19, Dedham 20, Randolph 21, and Hyde Park 22.

THE PEAK AND PRAEGER FAMILIES, who performed at Bloomington, Ill., Nov. 14, 15, 16, are to concertize at Springfield 17, 18.

WE ARE HAPPY TO STATE that Will S. Hayes the popular song-writer has neither been ill nor in destitute circumstances, as a person residing in Louisville, Ky., recently wrote. Mr. Hayes writes us from that city under date of Nov. 15: "I was never better physically and financially in my life."

THE PEAK AND PRAEGER FAMILIES are billed at Peoria, Ill., for Nov. 21, 22. Owing to the extreme scarcity of money throughout that section of country, all kinds of amusements have been playing to very unsatisfactory houses, financially speaking.

SMITH'S BELLRINGERS and Charley Harrison, humorist, were at Afton, Ia., Nov. 12, Creston 13, Corning 14, Villisca 15. H. B. Ives, who has been with this company for four years, has retired from the show business, and gone to his home at Wapella, Ill.

VARIETY HALLS.

AT THE HOWARD ATHENÆUM, Boston, Mass., "Moll Pitcher" was repeated up to Wednesday, and on Thursday the bill was changed. I. Frank Frayne, Clara Butler and Lilla Frankie Frayne opening in "Orphoso." Our correspondent, on Nov. 16, reports: "The play in itself is rather peculiarly and vaguely constructed, but it is of stronger interest than the majority of such plays, and in introducing two such clever marksmen as Mr. Frayne and Miss Butler, it serves its purpose well. Miss Butler with unerring aim shoots an apple from Frayne's hand, and Frayne himself shoots one from Miss Butler's head. The feats are both startling, and call forth the heartiest applause—they are certainly worth seeing. The support was of the usual Howard mediocrity, Yankee Locke as Simon Snakerroot supplying the comic element of the drama. After the play came an excellent variety performance, opening with Adah Richmond and Ned Harrigan in the sketch of 'Shamus O'Brien at Home.' In this Miss Richmond looked more than usually charming, and sang an Irish song excellently. Harrigan once more gave proofs of his very remarkable talents as a character actor, enacting the three entirely distinct roles of Corney Driscoll, Phelim Brady and Shamus O'Brien, each in acting and make-up a gem in its way. Then came Langlois the juggler, who would be admirable, if he would do away with his caperings and awkward posturing. Nobody by any chance could be deceived into believing him an Egyptian, and if he were to go through his performance quietly he would save himself a deal of unnecessary labor. Luke Schoolcraft in 'The Three O'Clock Train' was very funny, and Gus Williams returns to us with his familiar budget of songs. Then Leona Dare gave her remarkable gymnastic performance, upon which we have commented most favorably during her previous visits, and which are as excellent as ever. Harry Mason and Lizzie Lamereux then gave 'Ven Dot Band Begins to Play' and other selections, and the whole closing with Yankee Locke in 'A Wife for a Day.' To-morrow, Walters and Morton, Alex. Davis, E. M. Hall, the Snow Family, Prof. Bindley and Baby Riley open."

OUR PITTSBURGH, Pa., correspondent, writing on Nov. 14, sends us the following budget of variety news: "Lo-Lo, whose thrilling aerial flights from the gallery to the stage, flying through paper balloons, elicit unbounded enthusiasm; the de Glorian Brothers, gymnasts; Mlle. Rosetta, serio-comique; Jack Noonan and Frank Carlton, song-and-dance performers and comedians; and Tom Harper, one-leg song-and-dance artist, were the fresh arrivals at Fred Aims' American Theatre on Nov. 10. Harry and Fannie Morel, Professor and Baby Bindley, Fannie Lucille, Carrie Holman, Johnny Jones, Jas. Harglass, E. D. Gooding, and others, also appear in a varied programme. Harry Wood's new local drama, entitled 'Homeless in Pittsburgh, or the Winter of 1873-'74,' concludes this week's entertainments. Jas. Dunlass, Harry Wood, Johnny Reese, Frank Carlton, Miss Carrie Holman and Miss Mollie Vocal constitute the cast. The benefit of Ed. Davis, treasurer of the 13th, was a success in all respects, the audience being large, and the bill one of the most enjoyable of the season. A large number of volunteers appeared in conjunction with the regular company. J. C. Stewart's Combination ends its season on the 17th, when Billy Ashcroft, Little Delmar, Miss Kitty Brooke, Miss Maggie Delmar and the Walhalla Brothers made first appearances at the Varieties Theatre on Nov. 10. Billy Ashcroft is a lively, rollicking Irish comedian, imbuing vigor into everything he does. His specialty is good and evokes deserved applause. Little Delmar is a child artist of considerable talent. She has a pleasing face, and sings, dances and acts very creditably. The vocalisms of Miss Kitty Brooke are given with a dash and vim that deserves mention. She dresses prettily, and sings and dances neatly. Miss Maggie Delmar appeared in the emotional sketch 'Out in the Storm,' and was well received. The Walhalla Brothers, in their gymnastic exercises, are regarded with much favor, and their performances are greeted with testimonials of delight. Karl Lind, the Great Rhinelander, and Miss Annie Hall, Miss Rosie Marr, Geo. W. Herman, Miss Emma Ellinger and H. W. Williams continue to please in their several specialties. A child of Jos. M. Wilson, the treasurer, was buried a few days since.....Sharpley, Sheridan & Mack's Variety Combination commenced a week's season at the Academy of Music on the 10th inst., the attendance during the stay of the company averaging fair. The bill consisted in part of sketches by Fred and Annie McAvoy, songs-and-dances by Little Frank Casey, 'The London Swell' by Miss Alecia Courdan, Sheridan and Mack in their original specialties, which met with general approbation; songs and banjo manipulations by Sam Sharpley, eliciting merited eulogium; acrobatic essence by Tommy Moore, harp solo by Raeffelle Abecco, stump speech by Sam Sharpley, double trapeze by La Belle Clotelle and Master Willie Bateman, the concluding with Fred McAvoy's musical burletta of '21, or the Frolics of Pat,' with nearly the entire company in the cast."

FRANK BYRNES and Rufus Somerby, who recently opened the Virginia Opera-house, Richmond, Va., as a variety hall, called the Theatre Comique, absconded on Tuesday, November 11, without paying their liabilities. They had engaged a very talented company, promising most of them employment for eight weeks, and inducing them to give up other engagements. On Wednesday afternoon, the day on which salaries became due, the company held an indignation meeting, and passed resolutions denouncing the managers. As many of the company were without means, it was resolved to continue the performances, and the troupe organized as follows: To-Lo, known as the Great Rhodomond Combination Company, with James McKee and R. G. Austin, managers; John Peasley, stage manager; and James D. Brown, doorkeeper. Mr. James D. Brown, the proprietor of the Opera-house, tendered the free use of the house during the remainder of the week. The committee on salaries reported in favor of paying the orchestra at the rate of $150 per week, and dividing the profits pro rata among the company. All of the members who had money announced their intention of dividing what they received over and above their personal expenses with the remaining members of the company. Captain McCann pledged the liberality of the band. Later intelligence informs us that business was excellent during the rest of the week. Of the company, Charles and Carrie Austin join Sam Sharpley's Minstrels at Cleveland, O., Nov. 24; Peasley and Higgins go to Cincinnati, Nov. 17; Andy and Annie Hughes open at Pittsburgh, Pa., Nov. 24. The Rigl Sisters left for New York on Nov. 13. The rest of the company, including Ling Look, Zamadiva, Austin and Hess, Scott and Bryant, Miss Polly Oh, J. F. Wambold, J. W. McKee, Jules McDonald and H. Jones, are to play at Petersburg, Va., on equal shares with W. M. Paul, late agent of the Lu-Lu Combination, for three nights, commencing Nov. 20, thence on a Southern tour.

GEORGE W. MURRAY, Ethiopian comedian, was the only new face during the week ending Nov. 15 at Enoch's Varieties, Philadelphia, and his specialty of "Say" afforded him an opportunity for displaying to advantage his humorous powers. Gus Peters and Mlle. Annetta's sketches of "Schneider's Courtship" and "The French Dancing Master," Fred. Shaw's new song of "The Mississippi Bubble," and the debut of Billy Ray and the Winnetts were other noticeable features. Mlle. Mazori Arnoldi, Miss Julia Bennett, Gus Peters and Mlle. Annetta, and Billy Ray and son closed on the 15th. James Collins in his sensation sketch of "Shadows on the Glass," and Miss Leo Gordon, comic vocalist, are new appearances. Also on the 17th, the performances concluding with the sensational drama of "Ralph, or the Pirate of the Isle."

AT ACKER'S VARIETIES, Troy, N. Y., business continues good. Departures Nov. 8: Tony A. Bulger to Cincinnati; H. J. Campbell and Mlle. Lizelle to Ned Ainsley and La Pauline, Providence; Iona Lang and Josie Granger, New York. The following are announced to open 17: Ned Fox and Annie Fox, Billy Noonan, Alice Bateman, Gus Peters, and Mlle. Annetta. Ella Arnold and Tommy Dayton remain another week.....The Trojan Comique "went up" on the 8th. Fatty Stewart is reported to have lost $200 salary due his company. Kitty Sharpe and Sergeant Hamilton each lost two weeks' salary. It is reported that the place will be reopened shortly under a new management.

AT THE GRAND CENTRAL Theatre, Philadelphia, the large attendance during the past week evinced the popularity of the entertainment. J. W. McAndrews, Miss Maud Senyah, Fred J. Mackley and the Moreste Brothers opened on the 10th inst. J. W. McAndrews, in his amusing and capital act of "The Watermelon Man," made a decided hit. Miss Maud Senyah's clever juggling feats met with well-merited applause, and Fred J. Mackley in comic songs, and the Moreste Brothers in gymnastic feats, were the other fresh attractions. Harry Kernell and Master Sheeran and James Collins closed on the 15th inst. The Nelson Family, Frank Jones and Johnny Harris commence Nov. 17, when a new ballet, "Dora and Zuga," will be produced, and the performance conclude with Fitzball's domestic drama of "Retribution."

"THE FEMALE FORTY THIEVES" was revived at Mortimer's, Philadelphia, on the 10th inst., and, as on the occasion of its first production last season, was the means of attracting a succession of crowded houses. The engagement of a large number of beautiful young ladies, richly costumed and representing the female robbers, was one of the most noticeable features of the new production, their graceful evolutions and the march around the auditorium nightly eliciting much enthusiasm. Miss Amanda Lee opened on the 13th inst., and made a decidedly favorable impression in her new songs-and-dances. Alice Bateman and Billy Noonan, and the Kine Brothers closed on the 15th. The new faces this week will be Harry Kernell and James Sheeran in their act of "Big and Little of It," and Boyd and Francis, acrobats. "The Female Forty Thieves" will be repeated.

E. M. HALL, Barney McNulty, Yankee Locke and W. Wallace open at Deagle's Varieties, Montreal, Canada, Nov. 24.

AT NEWTON'S VARIETIES, Hartford, Ct., the new people on Nov. 10 were E. H. Dowd, who does a fine trapeze act; Conway and Mack, songs-and-dances, and in conjunction with the Guy Brothers (who reappeared) did a quartet clog which proved an attractive feature. Alice Gleason sang sweetly several Irish ballads, and Lottie Brown, Johnny Bowman, Billy Chase and Frank Morton in a well-selected programme filled out the entertainment. Charley Gleason did not appear the past week owing to illness. The departures are Charley and Alice Gleason to Providence, E. H. Dowd and Conway and Mack. Eight new people are announced for the 17th, viz: the Monzert Troupe, four in number, specialty artists; Harry Talbot, James Roche, negro comedians, and St. George and Gibbons, song-and-dance and clog.

SIG. FRANCIS, juggler, advertises that he can be engaged.

AT THE THEATRE COMIQUE, Cleveland, O., continues to do a good business. Dick Gorman, Dutch comedian; Mlle. Bertie, and Josie Austin appeared on November 10.

AT THE THEATRE COMIQUE, St. Louis, Mo., the performers have had the satisfaction of playing to full houses. El Nino Eddie, tight-rope artist, appeared on Nov. 10, and has since been a prominent feature of the performance. He executes many new and difficult feats, displaying great skill and proficiency. Fred. Wilson in his comic songs is becoming very popular.....At Deagle's, Miss Clara Sidell and J. A. Gulick were the new arrivals on the 10th. The principal attraction has been Miss Stanley in her sensational piece of "A Fight for Life," which was played all the week. On Nov. 17 a four-act drama entitled "Battles" will be produced, with Miss Stanley in the leading character. Chas. Benedict, who was billed to appear, failed to keep his engagement. All the company remain, except Gulick, who goes to Little Rock. Business good.

TOMMY HAYWOOD, comedian, etc., and Alice Gilmore, serio-comic vocalist and song-and-dance lady, who are now performing at Kelley's Opera-house, Binghamton, N. Y., can be engaged through their agents, Jones & Daly of Philadelphia.

C. F. Montgomery advertises for a young lady vocalist or dancer.

TWO GYMNASTS, a lady vocalist and two good comedians are wanted for Edwards' Last Sensation. See advertisement.

NELSON CURRY in our advertising department publishes a challenge to horizontal bar performers.

SHED LE CLAIR, performer on the high floating wire, advertises that he is at liberty to accept engagements.

A PARTNER is wanted for double trapeze business. Address "Brothers," care of this office.

BUSINESS WAS GOOD the past week at Lane's Theatre Comique, Scranton, Pa. The principal attractions were Harry Shay in negro specialties; Jimmie Welch, Irish comedian, and John Brandt, in iron jaw business. The Washburn Brothers played to good business on

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BIDWELL & MACDONOUGH'S BLACK CROOK COMPANY throughout the country has seemingly stimulated certain fraudulent and incipient adventurers to frame feeble organizations under the title of "Black Crook Company." In the hope that the magic attraction of the well-known trade mark may temporarily derive some profit. The public is hereby cautioned against all traveling companies assuming to produce the genuine play. The undersigned pay the estate of the late CHAS. M. BARRAS SIX THOUSAND DOLLARS a year for the sole traveling privilege and right thereto. The public notice is further directed to the fact that the cost of putting a proper organization on the road must of necessity be beyond the limited means of
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who, in the practice of an unworthy deception, do themselves no good, and prejudice by a garbled performance the genuine play. BIDWELL & MACDONOUGH,
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